

*Comitum princeps tu mihi eris*: Rape and the Distribution of *Auctoritas* in Ovid's *Fasti*

Jesse R.S. Johnston, B.A.

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Faculty of Humanities, Brock University  
St. Catharines, Ontario

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## Abstract

In Ovid's *Fasti*, the rape narratives of Callisto, Lara, Flora, and Carna contain the common themes of the distribution of *auctoritas* and/or the subversion of *auctoritas*.

While all four characters are victims of rape, Callisto loses *auctoritas* as a result of her rape by Jupiter, whereas Flora and Carna *gain auctoritas* from their rapes by Zephyrus and Janus respectively. Since Ovid associated Augustus with Jupiter on more than one occasion in the poem, it appears that readers were meant to see a parallel between Jupiter's dealings with *auctoritas* in these narratives and Augustus' exercise of his *auctoritas* over Rome. Zephyrus' and Janus' bestowal of *auctoritas* upon their victims was intended to be a foil for Jupiter's denial of *auctoritas* to Callisto and strict regulation of his own *auctoritas*, which Lara's narrative exemplifies, in order for Ovid to criticize the overwhelming nature of Augustus' *auctoritas*, as well as specific Augustan policies.

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## Introduction

In this thesis I examine the rape narratives of Callisto, Lara, Flora, and Carna in Ovid's *Fasti*. The main objective in undertaking such an analysis is to demonstrate that the themes of the subversion of *auctoritas* and/or the distribution of *auctoritas* are prevalent in each one and that these narratives should be read together even though they are in different books of the poem. This study is the first to analyze these particular narratives together and to argue that the manifestation of themes relating to *auctoritas* is a common thread that runs through all four. In the narratives that involve a distribution of *auctoritas*, rape is the mechanism by which *auctoritas* is removed or conferred. There is disparity in Callisto losing *auctoritas* as a result of her rape, while Flora and Carna gain *auctoritas* from theirs. I maintain that Ovid created such disparity deliberately to make a critical statement about Augustus' exercise and treatment of *auctoritas*. First, I will define *auctoritas* and explain how I see it functioning in these narratives. Then, I will briefly outline all of the instances of rape in the poem and review some of the key scholarship on the *Fasti* in order to situate my study within the context of the existing scholarship on the poem. Finally, I will discuss the methodological approaches that I will employ in the subsequent chapters.

## Terminology

Although *auctoritas* is not a word that Ovid employs in these narratives, it is a term that I think is the most suitable for describing what the protagonists within them gain or lose as a consequence of being raped by a god. I define *auctoritas* as the legitimate possession of a position of leadership in which the individual (whether she or he is a human, god/goddess, or nymph) has superiority over others, but may or may not be subject to someone else's *auctoritas* or the legitimate control over other individuals or things. The word *auctoritas* has the sense of the "[r]ight or power to authorize or sanction, controlling influence, authority", as well as "authority" or "command" with respect to "magistrates" (and the like).<sup>1</sup> Callisto has her authority over her fellow worshippers of Diana removed, and Flora and Carna are granted authority over flowers and door hinges respectively. Ovid conveys the legitimacy of their dominion or leadership with legal words that also mean authority. Moreover, these narratives involve gods, figures already possessing *auctoritas* of their own, who bestow or deny leadership or control upon nymphs.<sup>2</sup> In Lara's narrative, as well as Callisto's and Flora's, characters infringe upon or interfere with other characters' exercise of their legitimate control over others. Salmon considers *auctoritas* as something that emanates from one's character rather than something that is sanctioned by law.<sup>3</sup> However, *auctoritas* in the sense of

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1 OLD s.v. *auctoritas* 6a and 6c. Cicero's *Pro Milone* 91 and *ad Atticum* 1.14.2, Caesar's *Bellum Civile* 1.1.3, and Livy 3.21.1 and 6.19.4 are cited as examples of the use of this word in sense a; Cicero's *In Verrem* 3.124 and Livy 22.40.2 are given as examples of sense c.

2 OLD s.v. *nympha* defines a nymph as "[a] semi-divine female spirit of nature." Wiseman (2002: 298) argues that the concept of "the social hierarchy" applied to divinities and that "[n]ymphs, who dwell on earth, are among the humblest of the immortals."

3 Salmon 1956: 459.

leadership and/or control is something that an individual is able to grant to or remove from another, which is what happens in these narratives.

### **The Prevalence of Rape in the *Fasti***

In the *Fasti*, there are eight narratives of completed rape, three of attempted rape, three mentions of sexual assault, and one instance of rape that is suggested. While these occur throughout all six books of the poem, three of the eight narratives of completed rape are recounted in the poem's second book, in addition to a narrative of attempted rape. These eight narratives vary in length, with the shortest being 18 lines (Europa's) and the longest being 204 lines (Persephone's). The various episodes of rape will be discussed within their respective categories of completed rapes, attempted rapes, and allusions or suggestions of rape rather than discussed in the order that they appear in the text.

The first instance of completed rape in the *Fasti* is the attack on the nymph Callisto by Jupiter (*Fast.* 2.155–192). Callisto is a member of the goddess Diana's sacred band whom Diana promises to make *princeps* of her companions if she maintains her virginity. However, Jupiter rapes Callisto, thereby preventing her from keeping her oath to Diana. She becomes pregnant as a result and her pregnancy exposes that she has broken her oath so Diana banishes her. The goddess Juno, perceiving Callisto as a rival, is enraged and turns her into a bear. As a bear, Callisto is nearly killed by her son, but both are turned into stars before that can happen.

The rape of the water-nymph Lara is the second to occur in the *Fasti*, and also



involves Jupiter (*Fast.* 2.571–616). Jupiter is frustrated that he cannot have his way with the nymph Juturna, Lara's sister, and he commands the other nymphs to prevent her from running away from him. Lara defies Jupiter's *auctoritas* by warning Juturna that he intends to rape her. In response to her defiance, Jupiter rips out her tongue and orders Mercury to take her to the underworld; Mercury rapes her en route. She becomes pregnant and gives birth to the Lares who guard the crossroads of Rome.

The final rape narrative of book 2 is that of Lucretia whose husband Collatinus is fighting in Rome's war against Ardea (*Fast.* 2.685–852). The soldiers have a competition over whose wife is the best, so they decide to return to their homes in order to judge this; among them was Tarquin, the son of the last king of Rome, who desires Lucretia and decides to rape her. Lucretia only acquiesces when Tarquin threatens to kill her along with a slave and lay them side-by-side then claim that he caught them in the act of adultery. After the assault, Lucretia grieves over what has happened, and can barely get out to her husband and father what had happened to her before she kills herself.

Early in the third book of the *Fasti*, Ovid recounts the rape of the Vestal Virgin Rhea Silvia (*Fast.* 3.11–58). While fetching water to complete one of her duties, she falls asleep on the riverbank and is raped by Mars, although she is unaware. She becomes pregnant with Romulus and Remus from the rape. Her uncle Amulius, who had usurped her father's kingdom (according to Livy 1.3, Rhea Silvia's father Numitor had been king of Alba Longa), ordered that the twins be drowned. The boys, however, were not drowned, and were fed by a she-wolf and a woodpecker.

In book 4, Ovid narrates the rape of Ceres' daughter Persephone (*Fast.* 4.417–620). Persephone was picking flowers with her companions, but she wandered away from them as she searched for flowers. While she is alone, she is abducted by her uncle, Dis. Ceres grieves that Persephone is missing, and she wanders in search of her daughter; both of them call out for the other, but they are unable to hear one another. Ceres continues to wander and look for Persephone until she is finally told to ask the Sun about it; the Sun tells her that Jupiter's brother had Persephone and that she was "the third realm's queen" (...*tertia regna tenet*, 4.584)<sup>4</sup>. Ceres confronts Jupiter about the matter, and he explains to her that it is not disgraceful for Persephone to be married to Dis, but if Ceres remains determined to get her daughter back and end the marriage, they should check to see if Persephone had abstained from eating. Since Persephone had indeed eaten three pomegranate seeds, Ceres says that she too will go to the Underworld, but Jupiter makes it so that Persephone will spend half of the year with Ceres.

There are two narratives of sexual assault in book 5. The first is perpetrated against the nymph Flora (*Fast.* 5.183–378). Flora, who is instrumental in Juno's conception of the god Mars, tells Ovid how she was raped by the god Zephyrus but obtained marriage and became the goddess of flowers. The second rape in book 5 is that of a girl named Europa (*Fast.* 5.603–620). Jupiter was disguised as a bull and Europa rode on his back. As he took her away from her home in Tyre, he deliberately went into the water so that Europa would hold onto him more tightly. Back on land, he returns to his regular form and rapes her.

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4 Here I have employed the translation of Boyle and Woodard 2000.

The final rape narrative in the poem is that of the nymph Carna (*Fast.* 6.101–168). Carna, a huntress who was thought to be Diana, was pursued by many men to no avail. Her response to these men was to tell them to take her to a more secluded location. While each man went on ahead, Carna would successfully hide from him in the bushes. Janus fancies her and she does this to him, but her routine fails because Janus is able to see where Carna is hiding since his second face looks behind. He rapes her, but gives her command over “the hinge” of the door (*cardinis*, 6.127). Carna uses this *auctoritas* to save an infant from death.

There are also three instances in the *Fasti* where rape is attempted, but ultimately thwarted. The first attempted attack is on the nymph Lotis by Priapus during a festival for Bacchus (*Fast.* 1.391–440). Priapus lusts after Lotis, but she rejects his advances. While everyone is sleeping, he approaches the sleeping Lotis. However, just as he is about to have his way with her, Silenus’ donkey brays which wakes her up. She fights off Priapus and gets away. Omphale, the queen of Lydia, is also the victim of an attempted rape (*Fast.* 2.303–358). Omphale is sighted by Faunus while she is walking with Hercules, and Faunus desires her. The couple enters a cave in which Omphale dresses Hercules in her outfit and then puts on his clothes. They eat and sleep like this, avoiding intercourse because of their participation in sacred rites to Bacchus the next day. Faunus comes into the cave at midnight and approaches their beds. He feels the lion skin that Omphale is wearing and recoils. When he feels Hercules’ clothing, he gets up on Hercules’ bed. Faunus lifts up the dress and tries to rape him, but ends up on the floor. Omphale calls for

lights, everyone sees what has happened, and they laugh. The final narrative of attempted rape in the poem is that of Vesta by Priapus (*Fast.* 6.319–348). The attempted assault occurs during Cybele’s feast to which Silanus comes uninvited. Much wine is consumed and Vesta has a nap; Priapus tries to sneak up on her, but she is woken by Silenus’ donkey. While everyone approaches Vesta, her would-be-rapist escapes. These incidents of attempted rape are not completed acts of sexual violation, but they are still long enough to be considered narratives on the subject.

In addition, there are four instances where Ovid merely mentions rape or the possibility of a rape having occurred. Although these do not constitute narratives, they still merit brief discussion because they are indicative of how prevalent the subject of rape is within the *Fasti*. The first mention of rape occurs in book 3 when Ovid describes how the Sabine women came together to stop the conflict between their fathers and new husbands (*Fast.* 3.195–228). He does not describe the rape of the Sabine women in this passage, but calls them *raptae* at lines 3.203, 207, and 217. Another mention of sexual assault is Ovid’s statement that the Tyndarid brothers, Castor and Pollux, raped Phoebe and her sister (*Fast.* 5.699–700). Finally, at 6.43, Juno tells Ovid that she was distressed by Jupiter’s rape of Ganymede.<sup>5</sup> In addition, Ovid suggests that a rape has occurred in his discussion of Anna, the sister of Dido, as one of the possible origins for the goddess Anna Perenna (*Fast.* 3.523–696). Anna was taken in by Aeneas and his wife Lavinia, but she fled in panic after being warned by Dido, in a vision, to escape from the house due to

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5 Ovid also uses the verb *rapere* to describe Hippolytus’ death by dragging (*Hippolytus lacero corpore raptus erat, / reddideratque animam*, 6.744–745). In their translation of these lines, Boyle and Woodard 2000 translate *raptus* as “raped”.

Lavinia's intention to do her harm (as Ovid implies). It is likely that she was raped by Numicius in the course of her escape from Aeneas' home (*Fast.* 3.647–648).

Among these fifteen references to rape, I have chosen those involving Callisto, Lara, Flora, and Carna. The reason that I limit my study to their narratives is because I discern the themes of the distribution of *auctoritas* and/or subversion of *auctoritas* in each one. In addition, as I will demonstrate in the following sections, there have been no previous studies focusing on this specific grouping of narratives nor these themes pertaining to *auctoritas*. An analysis of the current scholarship on the *Fasti* is also necessary because I am indebted to the scholars who have worked on the poem before me.

Most studies on the *Fasti* have been written within the past twenty years. Scholars have explored various topics ranging from the socio-political circumstances under which Ovid was writing the poem to studies on the rape narratives themselves, and they have employed diverse approaches. What follows is a discussion of some of the core scholarship on the poem, particularly that which has been the most influential on my own work.

### **The *Fasti* and Augustan Rome: Socio-Political Studies of the Rape Narratives**

Ovid composed the *Fasti* during the principate of Augustus, and a significant amount of scholarship has been concerned with its political context as a result. These studies have been incredibly important to other scholarship that has been written on the

poem. The seminal study is Feeney's (1992) examination of freedom of speech in the *Fasti*. Among his examples, he demonstrates that this theme is evident in the rape narratives of Lucretia, Lara, and the attempted rapes of Vesta and Lotis. Feeney establishes how the dire consequences that characters in the poem incur from their uninhibited speech relate to the political reality of Augustan Rome. He asserts that "important sections of the poem were re-written from exile so as to make the *Fasti* read like a poem whose *licentia* has been suppressed, which has not been allowed to keep speaking, which has become *nefas*."<sup>6</sup> Feeney's study has allowed me to establish a basis for arguing that Lara's narrative, along with the other narratives of my study, is critical towards Augustus; his arguments about speech and Augustus have strengthened my own about *auctoritas* in the poem and Augustus.

Newlands (1995) also considers the issue of speech in the *Fasti*, but with respect to both power and gender. In particular, she maintains that men have power over language as well as over political matters while speechless women are utilized by such men as "political symbols".<sup>7</sup> The focus of her argument is on the rape of Lucretia because it exemplifies this theme. She argues that Lucretia's narrative serves as the culmination of the themes that are dominant in book 2, which she identifies as "rape, mutilation, attempted murder, and death."<sup>8</sup> Callisto's violation and her transformation into a bear after her rape, which renders her unable to speak, is also discussed. In addition, Newlands

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6 Feeney 1992: 15.

7 Newlands 1995: 148.

8 Newlands 1995: 155. See Lee 1953 for his comparison of Ovid's version of Lucretia's suicide scene and Livy's. While Lee's paper is helpful for understanding the uniqueness of Ovid's version of Lucretia's narrative, it does not actually address the rape itself.

examines the narratives of Flora and Carna, but does not perceive disparity in Callisto losing *auctoritas* due to rape while Flora and Carna gain *auctoritas*. Newlands' work has, nevertheless, provided me with invaluable insight for each of the narratives I analyze.

Keegan (2002) offers both a response to and an assessment of Richlin's and Newlands' works, and it is his hope "that [his] study has cleared a few of the critical pitfalls adhering to gender exclusive 'readings' of one ancient text, and [has] demonstrated the advantages of admitting a common focus into the praxis of meaning-production and reception."<sup>9</sup> His examination focuses on the issue of gender as it presents itself in book 1, and in the rape narratives of Callisto, Lara, and Lucretia in book 2. I have found his observations about the Lara narrative helpful, and he offers an excellent lexical analysis of the end of that passage.

McDonough (2004) also analyzes the Lara narrative, but with respect to Augustus and the family. He argues that the episode with the "hag" in book 2 (*Fast.* 2.571–582) serves to connect the passages about the Feralia (2.533–616) and Caristia (2.617–638) festivals, and that these narratives concern "issues of family morality and freedom of speech, matters closely linked with important ideological concerns of Augustus' later reign."<sup>10</sup> He calls the conclusion of her narrative a "hackneyed happy ending", and maintains that Lara's distress yields something that is advantageous for others which is "a jarring mixture of private misfortune with public benefit that is also at the heart of the Lucretia narrative later in the month."<sup>11</sup> However, he does not address the contrast

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<sup>9</sup> Keegan 2002: 153. I discuss Richlin's study below.

<sup>10</sup> McDonough 2004: 355.

<sup>11</sup> McDonough 2004: 362.

between Lara's narrative and those of Flora and Carna in this regard; unlike Lara, neither Flora nor Carna suffer in their narratives, and the "public benefit" that comes from their rapes is the result of a chain of events that both women initiate themselves. This study, however, is important because McDonough demonstrates how the interactions of the passages concerning Lara and the Caristia allow for Jupiter to ultimately be associated with Augustus.

Dolansky (forthcoming) also discusses Lara and argues that her narrative and those of Lucretia and Callisto involve the consequence of the family being undermined in addition to the personal consequences that the victims themselves suffer. Moreover, she maintains that these narratives are "social commentary" and reaction to the moral legislation instituted by Augustus, particularly his legislation related to adultery, marriage and child-bearing.<sup>12</sup> While our interests vary slightly, her arguments about these narratives as a commentary on Augustan legislation have enabled me to argue that these narratives make a critical statement about Augustus and *auctoritas*.

The concern of Barchiesi (1997) is how Augustan literature is associated with Augustan politics, and his discussion comprises detailed analyses of several passages in the poem.<sup>13</sup> While he does not focus on the rape narratives specifically, some of his sections treat subjects that relate to the particular narratives that I am investigating. His arguments about the Lares, Augustus, and Mercury are particularly significant; they strengthen my own arguments in the chapter on Lara. He also has made observations

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<sup>12</sup> Dolansky forthcoming: 2.

<sup>13</sup> Barchiesi 1997: 5.



about Flora which are informative for my discussion on the goddess' status in Rome.

I will also include here Boyle (1997) because he deals with aspects of Callisto's and Flora's narratives that are important to my own work. Boyle argues that there are sections of the *Fasti* that were composed and/or revised both before and after Ovid's exile, and that "their dynamic interplay serves only to enrich and deepen the exilic nature of *Fasti*'s discourse."<sup>14</sup> He asserts that the poem primarily concerns "the imperial revolution itself, the Augustan or rather Julio-Augustan appropriation of time, religion and history, the Caesarian reformulation and control of *Romanitas*."<sup>15</sup> Furthermore, Boyle collaborated with Woodard to produce the first English translation of the poem in nearly seventy-five years, and their introduction and notes have been an invaluable resource as well.

### Other Politically-Oriented Studies

There is a group of studies that either are more general in nature or pertain to episodes other than the rape narratives, but merit discussion nonetheless because they relate to Ovid's attitudes towards Augustus as expressed in the *Fasti*. McKeown (1984) is concerned with the issue of Augustan subversion in the passage about the deification of Caesar (*Fast.* 3.697–711). He suggests that this narrative could be construed as criticism against the principate because it is preceded by the longer passage on Anna Perenna (*Fast.* 3.523–696) which compromises the genuineness of the former's panegyric.<sup>16</sup> He

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<sup>14</sup> Boyle 1997: 7.

<sup>15</sup> Boyle 1997: 7; see also Boyle and Woodard 2000: xxxviii.

<sup>16</sup> McKeown 1984: 173–174.

maintains, however, “that the encomiastic passages in the poem are meant to be taken seriously, as an attempt by Ovid to ingratiate himself with the emperor.”<sup>17</sup> In order to substantiate his position, he argues that Ovid’s *Ars Amatoria* indicated Ovid’s apprehension about angering Augustus with his poetry.<sup>18</sup>

Wallace-Hadrill (1987) examines the issue of the *Fasti* and Augustus more broadly. He asserts that “Augustus was too demanding” for poets writing under his principate to avoid the topic of politics.<sup>19</sup> About the *Fasti*, he argues that it is problematic because of its “irreverent, sexy, [and] hilarious” nature, and that “[e]verything that is most delightful about Ovid, his wit, irreverence, perceptiveness, ambiguity, made him an unsuitable vehicle for publicizing Augustus.”<sup>20</sup> These earlier studies are important because they offer a different perspective from that of scholars such as Feeney who argue for deliberate subversion of Augustus in Ovid’s work.<sup>21</sup>

Davis (2006) responds to Kennedy’s (1992) study of the terminology used to categorize literature from Augustan Rome as “Augustan” and “anti-Augustan”.<sup>22</sup> He

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17 McKeown 1984: 176.

18 McKeown 1984: 176.

19 Wallace-Hadrill 1987: 223.

20 Wallace-Hadrill 1987: 228.

21 Herbert-Brown 1994 represents the view that Ovid was pro-Augustan. She (1994: 27) proposes that Ovid elected to write “a tribute” for Augustus before deciding “to versify the calendar”, and that this choice of format was actually helpful to the poet because he had to “accommodate and celebrate Augustus in a manner appropriate to his great achievement of unprecedented, enduring supremacy in a context of Roman peace.” Habinek (2002: 56) argues that the focus of current scholarship on the interrelationship of Augustus and Ovid is almost evasive concerning the political element of the poem because it stresses Augustus “rather than changes in provincial governance, gender relations, class structure, expert discourse, cultural patterns and the like.”

22 Kennedy (1992: 29) asserts that written text or speech is influenced and changed according to the situation in which the words are conveyed and received. With respect to classifying texts as “Augustan” or “anti-Augustan”, he (1992: 40–41) argues that to do so “overlooks the fact that, whatever the author’s intention or however great his desire, *no* statement (not even made by Augustus himself) can be categorically ‘Augustan’ or ‘anti-Augustan’; the traces of its constituent discourses were—and still are—open to appropriation in the opposite interest.” In the case of Ovid, Kennedy (1992: 42) maintains

maintains that the possibility of “appropriation” does not preclude readers from applying either term to a written work.<sup>23</sup> He concludes that in order to develop parameters for determining the stance of a work towards Augustus there must be some deliberation of “the relationship between the text under investigation and what we call ‘Augustan ideology’, i.e., that complex of ideas and stories which the *princeps* and his circle deployed in order to legitimate Augustus’ position of unparalleled power in the Roman world.”<sup>24</sup> Of these two studies, I find Davis’ arguments about readers and the interpretation of literature more convincing, and I will discuss them in Chapter One since they strengthen my arguments about intertextuality within the Ovidian corpus itself. Moreover, much of my study depends on an “anti-Augustan” tone to Ovid’s writing, and, as I will demonstrate in the chapters to come, there are many elements to the rape narratives under consideration that cannot be construed as anything but subversive.<sup>25</sup>

### Literary and Methodological Studies

In contrast to these more politically-oriented approaches to the rape narratives, other scholars, whose work is especially relevant to this study, have been concerned with providing an interpretation of a particular portion of the text or a methodology for doing so. Richlin’s (1992) examination of rape in the Ovidian corpus, which focuses on the *Metamorphoses*, the *Fasti*, and the *Ars Amatoria*, is groundbreaking because it is the first

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that we must consider that it was just as likely that he intended to be “pro-Augustan” as he was “anti-Augustan” in his writing.

23 Davis 2006: 14.

24 Davis 2006: 22.

25 Hinds (2006: 45) accepts that Ovid’s work undermined Augustus, and he asserts that the possibility of the opposite interpretation “is not in itself a refutation of Ovidian subversion.”

study of its kind, and it has influenced a number of other scholars. She describes the rapes in the *Fasti* as “a mixed bag”, and divides the narratives into three categories: “comic” (Lotis’, Vesta’s, and Omphale’s); “fortunate outcome” (Europa’s, Carna’s, Flora’s, and Lara’s); and “historic” (Lucretia’s, Rhea Silvia’s, and the Sabines’).<sup>26</sup> She does not account for why the rapes in the *Fasti* are “a mixed bag”, but her astute observation has been invaluable to my own argument which hinges on the disparity that is apparent between the various narratives. I will explain in a later chapter, though, how I find the categories she has devised for the narratives to be problematic.

Johnson (1996) aims to offer a “modification” to Richlin’s study by examining the rape of Callisto in both the *Fasti* and the *Metamorphoses*, and he is curious about why Callisto is not included among the *Fasti*’s raped women whom Richlin considers. His insights about how the goddess Diana is affected by Callisto’s sexual violation are helpful because they relate to the issue of power dynamics between the gods, which is a subject that I deal with in my chapter about Callisto. Johnson also maintains that Callisto “is a sign of the power of the patriarchy, she guarantees the truth and power of the patriarchal family from which she has been violently shut out by a series of murderous exclusions.”<sup>27</sup> He does not, however, discuss the *auctoritas* that Callisto is denied because she is assaulted by Jupiter, as I will argue.

O’Bryhim (1990) also analyzes the rape of Callisto, but his focus is on the fate of Callisto herself after her rape as he reexamines Juno’s ban on Callisto (as a constellation)

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26 Richlin 1992: 169.

27 Johnson 1996: 21.

touching the sea in the version of this myth which appears in the *Metamorphoses*.

O'Bryhim argues that such a study is necessary because of the apparent disparity of this punishment inflicted by Juno on Callisto with the one that Juno inflicts on Semele (who is "burned alive"), although she exhibits a similar fury toward both.<sup>28</sup> He is successful in elucidating the repercussions of Juno's instruction to Callisto to not touch the water (in both the *Metamorphoses* and the *Fasti*), but he does not explain whether Callisto's punishment is actually commensurate with Semele's. This article raises the issue of a power struggle between Juno and Jupiter, which I will address in the first chapter since it is worthy of further consideration and important for my central argument.

Murgatroyd (2000 and 2005), like Richlin, examines the rape narratives in the entirety of Ovid's work, but employs a narratological approach.<sup>29</sup> Since I will adapt his model as part of my methodology, I will explain his approach in that section. I am indebted to Murgatroyd not only for his narratological model, but also for his individual observations and arguments about the narratives of Callisto, Lara, Flora, and Carna.

While Murgatroyd deals with rape in the *Fasti* more generally, McDonough (1997) studies the rape of Carna, but only in brief. He argues that in order to understand the significance of the June first passage in book 6, the various aspects of this passage must be analyzed both individually and collectively.<sup>30</sup> His study is useful because it is one of the few that treats the figure of Carna. In particular, his observation about the

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28 O'Bryhim 1990: 76.

29 Murgatroyd 2000 introduces this model and applies it across the Ovidian corpus. Murgatroyd 2005 focuses specifically on the narratives of rape in the *Fasti*. See also Green 2008 for his discussion of "Ovid" as a character and narrator in *Fasti* 1.1–288. He (2008: 181) argues that "Ovid" is demonstrated to be concurrently a "poet-expert, poet-novice, and 'historical' exile."

30 McDonough 1997: 316.

significance of Carna's control over door hinges relates to the disparity which exists among the four narratives of my study, as I will argue in the final chapter.

Boyd's (2000) study is not specifically about narratives of rape, but she includes some important discussion about Flora. She considers book 5 of the poem, and her main argument is that there is an indivisible "connection" between the subjects of modern scholarship (the political nature of the poem and "closure") and "Ovid's exploration of [the] authority [of the Muses]".<sup>31</sup> She also argues that Ovid utilizes what she identifies as "narrative patterning", which comprises "thematic repetitions in the narrative", to render the varied subjects as "a novel (though Museless) harmony" and demonstrates these recurrences of themes throughout her discussion. What I found to be most relevant to my study are her arguments about Flora and the originality of her narrative in Latin literature.

Littlewood (2001) analyzes book 5 of the *Fasti*, and argues that it and book 2 "balance each other" and involve "two disparate aspects of the founder legend of Rome".<sup>32</sup> Littlewood's study is crucial to mine since she is one of the few scholars to make connections between these books, and since I am arguing for a collective reading of rape narratives across books 2, 5, and 6, her arguments establish a basis for making these associations. I will elaborate on the connections she makes between the two books more in Chapter Two.

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31 Boyd 2000: 65.

32 Littlewood 2001: 916.

**Studies on the Narratives of Attempted Rape in the *Fasti***

Some of the existing scholarship focuses on the attempted rape narratives that Richlin (1992) has identified as “comic”. Fantham (1983) examines whence Ovid may have derived the Omphale, Lotis and Vesta narratives and what his intentions were for writing them. Frazel (2003) argues that Ovid renders a “pornographic representation” of Lotis and Vesta in their narratives in addition to providing readers with “jokes”.<sup>33</sup> The main argument of Hejduk is that the Omphale and Lucretia narratives “both depict sexual assault in a way that parallels the generic struggle of the poem—and the poet.”<sup>34</sup> While I mention these studies here because they are valuable contributions overall to the body of scholarship on rape in the *Fasti* and the poem more generally, I will not make further reference to them since I am only concerned with narratives that involve completed rape.

**Justification**

Although the narratives concerning the rapes of Callisto, Lara, Flora, and Carna and/or these mythological figures themselves have been examined to some extent by the scholars cited herein, none has treated them together nor discussed how they all involve the distribution and/or subversion of *auctoritas*. Following Littlewood (2001), I will aim to connect the narratives of Callisto and Lara in books 2 with those of Flora and Carna in books 5 and 6 by demonstrating that issues relating to *auctoritas* are present in all four of them. Moreover, the narratives of Lara and Flora contain many parallels and each is

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<sup>33</sup> Frazel 2003: 62.

<sup>34</sup> Hejduk 2011: 20.

nearly the inverse of the other, something which has not been noted before. There also are parallels between the narratives of Callisto and Carna which will be explored.

Furthermore, it is significant for Ovid's statement about Augustus and *auctoritas* that these pairs of narratives also contrast with each other.

### Methodology

I will employ three main theoretical approaches in order to demonstrate that the narratives of Callisto, Lara, Flora, and Carna should be read together as a criticism about Augustus and his treatment of *auctoritas*. Following Keegan and Newlands, I will complete a close reading of each of the four narratives in order to draw philological connections between them. As Barchiesi and Dolansky have successfully done in their own studies, I will also examine passages that are either related and/or are in close proximity to the ones being studied in order to reveal important details and to further support my argument that these narratives involve the distribution of and/or subversion of *auctoritas*. Drawing on Feeney, Barchiesi, and other historical studies, I will analyze these narratives and the themes associated with *auctoritas* within the social and historical context that the *Fasti* was written. Finally, I will adapt the narratological model proposed by Murgatroyd (2000 and 2005) to illustrate how these themes present themselves in a distinct way in each of the four narratives and how the narratives of Lara and Flora, in particular, are opposites.

A narratological approach examines the role that the structure of a narrative has in



“produc[ing] meaning”.<sup>35</sup> Bal argues that narratological “concepts” should be considered helpful “intellectual tools” because they can be used to create a comprehensible explanation of a text for other individuals.<sup>36</sup> She propounds an analysis of a work that has “a three-layer distinction [of narrative] text, story, and fabula” which she justifies with her definitions of these three words.<sup>37</sup> Bal defines a “narrative text” as the recounting of “story” in a certain form by an “agent”.<sup>38</sup> The term “story” signifies a particular arrangement of a *fabula* which are “events” that “actors” encounter or bring about themselves in an orderly and sequential way.<sup>39</sup> These “events” that comprise a *fabula* are progressions “from one state to another state”.<sup>40</sup>

The approach employed by Murgatroyd is based on Propp (1968) who “broke narratives down into ‘functions’”; it consists of examining a rape narrative in terms of its “stages” and functions.<sup>41</sup> The first of the three stages is called “Prelude” and is defined as the “events immediately before the rape which bear directly on the rape”. This is followed by “Contact” which is “the actual implementation of the rape”. The narrative’s final stage is the “Aftermath” comprising “subsequent events directly linked to rape.” He defines functions as “action[s] which [are] significant for the narrative as a whole, one[s] which [contribute] to substantial movement from initial to final situation.”<sup>42</sup>

For the purposes of this study, I will provide only the definitions for Murgatroyd’s

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35 Castle 2013: 68.

36 Bal 1985: 4.

37 Bal 1985: 6.

38 Bal 1985: 5; see also Castle 2013: 72.

39 Bal 1985: 5.

40 Bal 1985: 5.

41 Murgatroyd 2000: 75–76; see also Murgatroyd 2005: 67.

42 Murgatroyd 2000: 75–76; see also Murgatroyd 2005: 67.

functions that occur in the narratives of Callisto, Lara, Flora, and Carna: “Arrival”, “Attraction”, “Overtures”, “Seizure”, “Flight”, “Appeal”, “Rape”, “Discomfiture”, “Detection”, “Revenge”, “Pregnancy”, “Recompense”, and “New Life”.<sup>43</sup> The Arrival function comprises the victim and/or the rapist reaching the place where the rape will occur.<sup>44</sup> Attraction is experienced by the rapist towards the victim, and Overtures consist of the advances made toward the victim by the rapist and the spurning of advances by the victim. The function of Seizure refers to the capture of the victim by the rapist, while Flight can be applied to the events of the victim running away and evading the rapist or being captured as well as the rapist chasing after the victim. The Appeal function involves the effective or ineffective entreaty for assistance by either the victim or the rapist; in the case of the victim, the Appeal may also be for compassion. In addition to a completed rape, Murgatroyd includes the thwarting of an attempted rape in his function of Rape. Discomfiture is the “[r]apist repent[ing] or [being] ridiculed” while the “[v]ictim is persecuted or rejected by others”, and the function of Detection is the state of the rape being hidden whether “temporarily” or otherwise, the endeavour or threat to divulge that the rape has occurred, and/or the revelation or discovery of the rape. He defines the Revenge function as “revenge [being] taken on [the r]apist or [v]ictim, [and] revenge end[ing].” The “Pregnancy” function includes the victim’s delivery of a child/children as well as conception. “Recompense” comprises the compensation of the victims “with

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43 See Murgatroyd 2000: 75–77 and Murgatroyd 2005: 67–69 for all of the functions that he has discerned in the rape narratives from Ovid’s entire corpus.

44 Murgatroyd 2000: 76; he (2000: 76 n.5) explains that Arrival is a function that the reader can assume has occurred and that it is possible for the key characters involved in the rape to be present “at the scene” from the beginning of the narrative. See also Murgatroyd 2005: 67.

marriage and/or a gift.” Finally, “New Life” is the transformation of the rapist or the victim who “has new life in [a] new form”.<sup>45</sup>

Murgatroyd’s justification for his approach is that it “becomes even more fruitful when one considers a narrative’s plotting within the context of a group of similar narratives (the rapes in the *Fasti* and elsewhere in Ovid), pinpointing regular and irregular elements.”<sup>46</sup> Moreover, the identification of a narrative’s functions, which “are the fundamental components of a story”, allows it to be reduced “to its essentials”.<sup>47</sup> Since much of my overall argument involves contrasts and parallels between these four narratives, I believe that employing such an approach will be beneficial. I propose some modifications to the model, however, in order to adapt it to my own interests in studying these narratives.

The model delineated here already includes the functions of Recompense and Revenge which would seem to encompass the distribution of *auctoritas* in a rape narrative, but since this is a theme that I wish to highlight in these narratives, I propose adding it as a function separate from the ones defined by Murgatroyd. The functions that I propose are “Distribution of *auctoritas*”, where the victim is given or loses *auctoritas* as the consequence of her rape, and “Subversion of *auctoritas*”, where a character in the rape narrative has his or her *auctoritas* challenged, either as a catalyst for the rape or as a consequence of the rape. Not all of the narratives under study have both of these functions, as in the case of Lara’s and Carna’s narratives, nevertheless the concept of

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45 Murgatroyd 2000: 76–77; see also Murgatroyd 2005: 68–69.

46 Murgatroyd 2000: 75; see also Murgatroyd 2005: 66.

47 Murgatroyd 2000: 76; see also Murgatroyd 2005: 67.

*auctoritas* is fundamental to both functions, and is what ultimately connects all four narratives together. It is my hope that employing this adapted model will help to illustrate more clearly the parallels and contrasts that I will make between these four narratives.

Collectively, the narratives of Callisto, Lara, Flora, and Carna divulge Ovid's opinion on how Augustus uses his own *auctoritas* and/or affects the *auctoritas* of others. He achieves this effect by having each narrative convey a different issue pertaining to *auctoritas* that either directly or indirectly concerns the god Jupiter; Ovid associates Jupiter with Augustus in the poem, as I will reveal in the individual chapters. The subject of the first chapter will be Callisto's rape and her subsequent loss of *auctoritas*. Next, I analyze Lara's subversion of *auctoritas* and her rape that occurs as a result of that. Flora's narrative is the focus of Chapter Three, and it involves both a distribution and subversion of *auctoritas*; it is the manifestation of the latter that creates the contrast with Lara's narrative. Finally, I examine the narrative of Carna, which involves only a distribution of *auctoritas*; nevertheless, her narrative is important because it contrasts with those of Flora and Callisto.

## Chapter One

### ***'comitum princeps tu mihi...eris'* (Fast. 2.160): Callisto**

While there is an attempted rape in book 1 (391–440), the narrative of Callisto is where I will begin because her rape is the first completed one to occur in the poem. It is also the first to introduce the concept of the distribution of *auctoritas*.<sup>1</sup> In Callisto's case, she loses *auctoritas* as a consequence of her attack by Jupiter. This concept of *auctoritas* hinges on the promise that Diana makes to Callisto that she will be *princeps* of Diana's sacred band if she upholds her vow of chastity (2.159–160). I will argue that the loss of *auctoritas* effected by Callisto's rape is significant because it makes a statement about how Augustus treats the *auctoritas* of others. The denial of Callisto's *auctoritas* is the antithesis of what happens to Flora and Carina who actually *gain auctoritas* as a consequence of their attacks. This disparity is relevant because I am arguing for a reading of the *Fasti* in which Callisto's narrative, along with the other three, forms a larger commentary on Augustus' governance of Rome. In this chapter I will also explain that Ovid's choice of the word *princeps* to denote Callisto's promised status is important

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<sup>1</sup> King (2006: 185) labels Callisto and Arion “characters suffering destitution of power and identity (symbolic castration) at the hands of dominant masculine libidos.” He argues (2006: 189) that Callisto endures a “symbolic castration” when she gives “birth [to] her son, [and] sheds the weapons that she has named her *testes* (158) and had used to protect her bodily independence (*virginitas*, 158) from male penetration.” In contrast to this argument that focuses on the loss of control over oneself, my argument in this chapter is concerned with the loss of legitimate control over others, i.e., *auctoritas* as I have defined it in the introduction.

because it relates to the *Pater Patriae* passage (2.119–144), which precedes it, and allows him to be critical of Augustus. After discussing the layers of struggles which exist between Jupiter and the goddesses in this narrative, I will apply the model that I adapted from Murgatroyd (2000 and 2005).

**“comitum princeps tu mihi eris”: Diana’s Promise of *Auctoritas***

Ovid’s reason for recounting the rape of Callisto, a member of the goddess Diana’s sacred band, is his statement “you will see that the guardian of the she-bear has stretched twin feet forward” (*Custodem protinus Ursae aspicias geminos exseruisse pedes*, 2.153–154).<sup>2</sup> Callisto touches Diana’s bow and vows (157–162):

...‘quos tangimus arcus,  
                   *este meae testes virginitatis*’ ...  
 Cynthia laudavit, ‘promissa’ que ‘foedera serva,  
                   *et comitum princeps tu mihi*’ dixit ‘eris.’ 160  
*foedera servasset, si non formosa fuisset:*  
                   *cavit mortales, de Iove crimen habet.*

...‘the bow which I touch  
                   may you be a witness of my virginity.’ ...  
 Diana praised her, and said, ‘keep your promised covenants,  
                   and you will be *princeps* of my companions.’ 160  
 She would have kept her covenants, if she had not been beautiful:  
                   she guarded against mortals, she has fault on account of Jove.<sup>3</sup>

After an unspecified amount of time has passed, Diana returns to the grove after hunting and commands Callisto and the nymphs to remove their clothing so that they can all

2 Miller (1985: 14 *ad loc.* 153) states that this is the constellation better known as Arctophylax or Boötes. The Latin text of the *Fasti* cited throughout is that of Alton, Wormell, and Courtney. Unless otherwise indicated all translations are my own. I am indebted to Miller’s 1985 commentary.

3 Boyle and Woodard 2000 retain the Latin *princeps* in their translation, and I have done likewise here. I will discuss why the use of this word here is significant in the next section of this chapter.

bathe in a spring that is in the middle of the grove. The nymphs comply, but Ovid states that Callisto (170–174):

170

...pudet, et tardae dat mala signa morae.  
 exuerat tunicas; uteri manifesta tumore  
 proditur indicio ponderis ipsa suo.  
 cui dea 'virgineos, periura Lycaoni, coetus  
 desere, nec castas pollue' dixit 'aquas.'

170

...is ashamed, and gives unfavourable signs of slow delay.  
 She had stripped her tunic; being conspicuous herself with the swelling  
 of her womb  
 she is betrayed by her own disclosure of weight.  
 The goddess said to her, 'Desert virgin meetings, perjured daughter of Lycaon,  
 do not defile chaste waters.'

Subsequently, Callisto gives birth to a son. This makes Juno irate, and she turns Callisto into a bear. While wandering, Callisto meets her son who is now fifteen years old. She is unable to communicate with him and can only groan. He does not realize that this bear is actually his mother and “would have transfixed her with a sharpened javelin if both had not been seized into homes situated above” (*iaculo fixisset acuto ni foret in superas raptus uterque domos*, 188–189). Callisto and her son are now constellations, but Juno “entreats aged Tethys not to wash nor touch Maenalian Arctos with her waters” (*rogat...Tethyn Maenaliā tactis ne lavet Arcton aquis*, 191–192).

Diana's words to Callisto, *comitum princeps tu mihi... eris*, (160) are what signal to the reader that Callisto will receive *auctoritas* if she keeps her oath. Callisto never realizes her potential as *princeps* of Diana's sacred band, however, because Jupiter violates her (162). Diana would have made Callisto superior to the other members of the

sacred band if Callisto had not been raped by Jupiter. Since Callisto is a nymph and a worshipper of Diana, Diana, a goddess with dominion over her own devotees, would still hold *auctoritas* over Callisto.

The promise made by Diana constitutes a distribution of *auctoritas* rather than a negotiation of *auctoritas* because Callisto does not request to have *auctoritas* in exchange for upholding her vow. Diana's response to Callisto's oath of virginity is to commend Callisto and assert that Callisto will be *princeps* if she upholds the vow. The verb *laudavit* ("praised", 159) suggests that Diana's promise is a reward for Callisto's conduct. Therefore, since the promise does not transpire in a conversation between Callisto and Diana, it cannot be considered a negotiation of *auctoritas*. In order to corroborate the concept of Callisto's promised *auctoritas*, I will examine the version of Callisto's myth that appears in Ovid's *Metamorphoses*.

While the *Metamorphoses* and the *Fasti* are two different texts, they are, nevertheless a creation by the same mind and indicative of Ovid's conceptualization of Callisto as a leader. Ovid started writing the two poems concurrently, but the *Fasti* was revised in exile and is Ovid's final poem.<sup>4</sup> A "draft" of the *Metamorphoses* was in the initial stage of publication at the time of Ovid's exile.<sup>5</sup> Moreover, when Ovid died the *Fasti* was neither complete nor published.<sup>6</sup> Given these circumstances, it is not unreasonable to use a reading of the earlier text to inform a reading of the latter since some ancient readers would certainly have had a chance to read or have read to them the

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4 Boyle 1997: 7.

5 White 2002: 15.

6 White 2002: 14.



*Metamorphoses* before the *Fasti* had been made available to them.<sup>7</sup>

Callisto's narrative in the *Metamorphoses* (2.401–530) begins with Jupiter noticing Callisto while she is resting in a glade in the woods. He disguises himself as Diana and inquires about Callisto's hunting. Thinking that Jupiter is Diana, Callisto says, "Hail Deity greater than Jove" ('*salve numen...maius Iove*', 428–29), and this assertion is pleasing to Jupiter. She begins to answer his question, but he "kisses her, and his kisses are neither sufficiently restrained nor such as those that ought to be given by a virgin" (*oscula iungit, nec moderata satis nec sic a virgine danda*, 430–431). She tries to fend him off, but cannot, and he rapes her; Ovid notes that Juno would not have been as angry with Callisto if she had observed Callisto struggling with Jupiter. As a result of her attack, Callisto hates this place and almost leaves her bow and quiver behind upon her departure.

After Callisto's rape, the real Diana sees Callisto and addresses her, but Callisto is afraid to approach her at first because she is fearful that Diana is actually Jupiter again. She sees the other nymphs with Diana, so she realizes that it is safe to join them. As Ovid writes (447–452):

*heu! quam difficile est crimen non prodere vultu!*  
*vix oculos attolit humo nec, ut ante solebat,*  
*iuncta deae lateri nec toto est agmine prima,*  
*sed silet et laesi dat signa rubore pudoris;*  
*et, nisi quod virgo est, poterat sentire Diana*

450

<sup>7</sup> Davis (2006: 16) argues that "how a text is received must depend at least in part on the inherent properties of that text, discourse or ideology" and that "the reader's ideology" is not the only factor that influences the reception of a text, but he does not specify whether he is referring to ancient or modern readers. I think that this reasoning can be applied to ancient readers of the *Fasti* and that it is not necessary that they associated Callisto's narrative in the *Fasti* with her narrative in the *Metamorphoses* in order for there to be intertextuality between these two poems. Following Davis' judgement, there is something in the text itself that allows us to make this connection: Ovid's notion of Callisto as a leader, as he expressed in these texts.

*mille notis culpam: nymphae sensisse feruntur.*

Oh! How difficult it is to not show guilt in the face!  
 Scarcely she lifts up her eyes from the ground and, as she was  
 accustomed to before,  
 is not joined to the side of the goddess and not first in the whole band,  
 but is silent and gives signs of violated chastity with her redness; 450  
 and Diana could have realized the fault by a thousand signs, except  
 that she is a virgin:  
 the nymphs are said to have realized them.

Nine months later, they arrive at a stream, which pleases Diana, and she exhorts her followers to remove their clothing and bathe in the stream. Callisto turns red and does not remove her clothes, while the other nymphs have already stripped. They then remove her clothes as well, which exposes her pregnancy. Diana orders her to leave and to “not befoul sacred springs” (*'nec sacros pollue fontis'*, 464).

Juno knew what Jupiter had done, and she was most angry that Callisto had given birth to a son. Juno confronts Callisto and changes her into a bear, which also causes Callisto to lose the ability to speak. Callisto roams through the woods in fear of the other animals. She encounters her son while he is hunting, and stands still, appearing to recognize him. He is afraid of her and would have killed her, but they are both changed into stars and become a constellation before he can harm Callisto. This makes Juno furious, and she visits Ocean and Tethys. Her response to their question why she is there is “another holds heaven in place of me” (*'pro me tenet altera caelum'*, 513) because of Callisto's catasterism. She entreats Tethys to “hold back the seven stars of the Great Bear from your blue stream and drive away constellations accepted into the sky with the cost of defilement, do not let my rival be moistened in your pure sea” (*'gurgite caeruleo*

*septem prohibete triones sideraque in caelo stupri mercede recepta pellite, ne puro tinguatur in aequore paelex*', 528–530).

One of the major differences between Ovid's two versions of this myth is that in the *Metamorphoses*, Callisto does not swear to uphold her chastity.<sup>8</sup> Robinson argues that Callisto's oath in the *Fasti* "serves to focus the narrative more on the relationship between Diana and Callisto, and the oath is recalled when Diana expels Callisto from her company."<sup>9</sup> The other difference, as Robinson explains, is that the leader position promised to Callisto in the *Fasti* version is already held by her in this one, and he refers the reader to three sections of the text in order to illustrate this point.<sup>10</sup> The first reference in book 2 of the *Metamorphoses* is 415 to 416, where Ovid asserts that "...not anyone who was connected with Maenalus was more pleasing to Diana than her; but no power is of long duration" (*nec Maenalon attigit ulla gratior hac Trivae; sed nulla potentia longa est*). Next, at 426 to 427, Jupiter, impersonating Diana, says to Callisto "O virgin, one part of my companions, in which mountains have you been hunting?" (*'o comitum, virgo, pars una mearum, in quibus es venata iugis?'*).<sup>11</sup> Finally, at 448 to 449, Callisto "[s]carcely lifts up her eyes from the ground and, as she was accustomed to before, is not joined to the side of the goddess and not first in the whole band" (*vix oculos attolit humo nec, ut ante solebat, iuncta deae lateri nec toto est agmine prima*).

In the *Metamorphoses*, Ovid illustrates how Callisto's counterpart in the *Fasti*

8 O'Bryhim 1990: 77; see also Newlands 1995: 157, Johnson 1996: 16, and Robinson 2011: 169 *ad loc.* 157.

9 Robinson 2011: 169 *ad loc.* 157; he states that he is indebted to Emily Proctor for this reasoning. See also Johnson 1996: 16.

10 Robinson 2011: 170 *ad loc.* 160.

11 I am not convinced that the Latin here is indicative of Callisto's leadership.

would have enjoyed being *gratior...Trivae* ("more pleasing to Diana") than others and would have had *potentia*, which is "[t]he ability to exercise control over others, power, influence".<sup>12</sup> She also would have been *iuncta deae lateri*, and *iuncta*, from the verb *iungere* "[t]o put (animals) in the yoke" or "[t]o join physically", implies an especially intimate bond.<sup>13</sup> Finally, in the *Metamorphoses* Callisto was *prima* which means "furthest in front, foremost, leading".<sup>14</sup> This adjective signifies her leadership over her fellow members of the sacred band and is analogous to the noun and adjective *princeps*.

In the *Fasti*, Callisto's *auctoritas* is denoted by *princeps*, and this is the same word that Ovid utilizes in association with Augustus in the *Pater Patriae* passage which begins 34 lines before Callisto's.<sup>15</sup> In order to account for the significance of this word in Callisto's narrative, it is necessary to examine how Ovid uses it in this earlier passage.

### A Bridge between Two Passages: Callisto, Augustus, and the *Pater Patriae* Passage

The term *princeps* first occurs in the February 5 passage, which is the Nones, at *Fasti* 2.119–144. It begins with Ovid's declaration "I sing the sacred Nones in elegiac verse" (*canimus sacras alterno carmine Nonas*, 121) even though he asserts "[that s]uch a matter was of the heroic foot" (*Heroi res erat ista pedis*, 126). He then addresses Augustus as "Hallowed Father of the Fatherland" (*sancte pater patriae*, 127) and states

12 OLD s.v. *potentia* 1; this line is cited as an example of this meaning of word, in addition to Cicero's *De Inventione Rhetorica* 2.169 and *Orationes Philippicae* 2.26, and Caesar's *Bellum Gallicum* 6.12.4.

13 OLD s.v. *iungere* 1 and 2. Virgil's *Aeneid* 7.724 and Tibullus 2.187 are cited as instances of sense 1 of this verb, while Tibullus 1.7.60, Horace's *Ars Poetica* 2, and Ovid's *Metamorphoses* 1.9 and 9.299 are given as examples of sense 2.

14 OLD s.v. *primus* 1. Cited as examples of this usage are Caesar's *Bellum Civile* 3.38.3, Virgil's *Aeneid* 5.318, Livy 28.2.4, and Ovid's *Metamorphoses* 9.319.

15 Robinson 2011: 170 *ad loc.* 160; see also Dolansky forthcoming: 15.

that Jupiter also has this name as well.<sup>16</sup> Augustus is “the father of men, [Jupiter] is the father of gods” (*hominum...pater, ille deum*, 131). Next, Ovid writes (133–144):

*Romule, concedes: facit hic tua magna tuendo  
moenia, tu dederas transilienda Remo.  
te Tatius parvique Cures Caeninaque sensit,  
hoc duce Romanum est solis utrumque latus;  
tu breve nescioquid victae telluris habebas,  
quodcumque est alto sub Iove, Caesar habet.  
tu rapis, hic castas duce se iubet esse maritas;  
tu recipis luco, reppulit ille nefas;  
vis tibi grata fuit, florent sub Caesare leges;  
tu domini nomen, principis ille tenet;  
te Remus incusat, veniam dedit hostibus ille;  
caelestem fecit te pater, ille patrem.*

135  
140

Romulus, you will yield: this man makes your walls great by protecting  
them, you had granted walls that ought to be leapt by Remus.  
Tatius and the younger Cures and Caenina perceive you,  
each side of the sun is made Roman by this leader;  
You had a little bit of conquered land,  
whatever is under great Jove, Caesar has.  
You rape, he being leader commands wives to be chaste;  
you receive [refugees] in the sacred grove, he repelled sin;  
violence was pleasing to you, laws flourish under Caesar;  
you hold the name of master, he holds the name of *princeps*;  
Remus accuses you, he granted pardon to his enemies;  
your father made you divine, he makes his father divine.

135  
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At line 142, Ovid asserts that Augustus “holds the name of *princeps*” (...*nomen, principis ille tenet*). Miller maintains that *princeps* is “the preferred title of Augustus”.<sup>17</sup>

<sup>16</sup> Augustus wrote that in his “thirteenth consulship the senate and the equestrian order and the entire Roman people gave [him] the title of Father of [his] Country [*Pater Patriae*]...” (*Tertium dec[i]mum consulatu[m] cum gerebam, senatus et equ[us]ter ordo || populusq[ue] Romanus universus [appellavit me patrem p]atriae...*, RG 6.36). I have used Shipley’s 1924 [1961] translation of the *Res Gestae*. See also Miller 1985: 11 *ad loc.* 127, Herbert-Brown 1994: 43–44 and 47, Robinson 2011: 145 *ad loc.* 127, and Dolansky forthcoming: 12, who state that this title was conferred on Augustus in 2 B.C.

<sup>17</sup> Miller 1985: 13 *ad loc.* 142; while one may infer that Augustus is the one who prefers this title, this is not clear from Miller’s note about this word. See also Robinson 2011: 155 *ad loc.* 142. OLD s.v. *princeps* 6 cites Horace’s *Carmina* 1.2.50 and Ovid’s *Fasti* 2.142 as examples of this word in the sense of Augustus’ title.

An examination of recent scholarly arguments regarding this passage will elucidate why Ovid also gives (or has Diana promise) this title to Callisto. First, the placement of this passage within book 2 is significant. Boyle asserts, "It is no accident the panegyric of Augustus as *pater patriae* and Jupiter on earth in *Fasti* 2 is followed by gratuitous passages on Ganymede and Jupiter's criminal rape of Callisto."<sup>18</sup> Dolansky argues that this passage's conclusion "link[s] Augustan legislation with an act of rape and the subsequent narrative of Callisto immediately furthers this connection."<sup>19</sup> She draws two lexical parallels between the two passages in order to demonstrate this relationship. She first notes the similarity between Diana's promise in line 160 to make Callisto *princeps* of her sacred band and Ovid's description of Augustus as having the *nomen principis* in line 142.<sup>20</sup> Next, she observes an association between Diana's command to Callisto to "not defile chaste waters" (*nec castas pollue...aquas*) in 174 and Ovid's statement that Augustus "commands wives to be chaste" (*hic castas duce se iubet esse maritas*) at 139.<sup>21</sup> In addition to these observations, her analysis of line 142 includes the assertion that Augustus had a "proprietary" interest in people's personal business.<sup>22</sup> I will discuss the significance of this argument shortly.

Murgatroyd also construes a connection between these two passages. He argues

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18 Boyle 1997: 9; see also Dolansky forthcoming: 14.

19 Dolansky forthcoming: 15; see also Robinson 2011: 153 *ad loc.* 139 and 157 *ad loc.* 145–8. Miller (1985: 13 *ad loc.* 139) maintains that *castas* is a reference "to the legislation promulgated by Augustus against adultery." In her analysis of line 142, Dolansky (forthcoming: 14) argues that *nomen* here may also imply "'reputation', inviting readers to question whether Augustus deserved to be called *princeps*, for he certainly was no moral exemplar as stories of his adulteries circulated long after he brought Livia, newly divorced and pregnant, home to be his wife in 39 BCE."

20 Dolansky forthcoming: 15.

21 Dolansky forthcoming: 15.

22 Dolansky forthcoming: 14.

that “we are reminded (twice) that the god was an erotic predator” in both Callisto’s narrative (2.153–192) and the Ganymede passage which precedes Callisto’s (2.145–148); he offers her narrative as a rather plausible occurrence of “subversion” of Augustus.<sup>23</sup> In particular, he maintains that Ovid depicts Jupiter (or “Augustus’ double”) as having “characteristics that systematically contradict qualities just assigned to Augustus himself: at 155ff. Jupiter is a lawless and immoral rapist, preys on a female who wanted to remain chaste (157ff.), forces himself on her (178) and is quite merciless towards her”.<sup>24</sup> He discerns “an obvious undercutting” that is constructed by the positioning of these passages “and ironic contrasts”.<sup>25</sup>

The significance of Ovid’s choice to denote Callisto’s promised leadership with the word *princeps* rather than *dux* would seem to be very deliberate, in order to create philological bridges between the Callisto and *Pater Patriae* passages (2.119–144). Taken collectively, these passages can be construed as critical of Augustus by comparing him to Jupiter who has a tendency to rape. The argument for a connection between the two passages has been strengthened by Dolansky’s observation of a second philological link with the recurrence of the word *castas* in the Callisto narrative. Moreover, it may be significant that the two words that join the two passages, *princeps* and *castas*, are both spoken by Diana to Callisto. Murgatroyd argues that there is an antithesis between Diana being amiable to Callisto (when she makes the promise to make her *princeps*) and later

23 Murgatroyd 2005: 93. He also provides the following as “possible” but not definite examples of subversion: the rape of Rhea Silvia by Mars (*Fast.* 3.11–58), the attempted rape of Juturna and rape of Lara (*Fast.* 2. 583–616), the attempted rape of Vesta (*Fast.* 6.319–348), and Faunus’ attempted rape of Omphale (*Fast.* 2.304–358).

24 Murgatroyd 2005: 94.

25 Murgatroyd 2005: 94.

exiling her (*virgineos...coetus desere*, 173–174).<sup>26</sup> Thus, Diana's words represent her two very different behaviours towards Callisto.<sup>27</sup>

While I concur with these arguments outlined here, what is additionally significant about the word *princeps* is that it augments the sense of *auctoritas* that Callisto would have realized as the leader of Diana's sacred band because this is the very title held by Augustus. Furthermore, since *princeps* can be used with *senatus* to refer to "the senator placed at the top of the list by censors and ranked as the senior member", Ovid has used a word that has a political meaning in addition to its association with Augustus.<sup>28</sup> I do not doubt that this position was something that Callisto dearly wanted since "she guarded against mortals" (*cavit mortales*, 162) so that she could obtain this.<sup>29</sup> Callisto's loss, or denial, of *auctoritas* as a result of her sexual violation is remarkable because in the narratives of Flora and Carna, the protagonists obtain *auctoritas* through their rapes by gods.

Callisto's loss of *auctoritas* is also crucial because of its role in the commentary

26 Murgatroyd 2005: 216. He argues a bit more generally that "[s]peech can also catch a significant moment and may play a substantial role in the plot." Callisto's and Diana's dialogue in line 157 and 159 to 160 is an example of such a function of speech in the narratives of the *Fasti*; the other instances he provides are *Fast.* 2.307–308, 2.481–488, and 4.255–272.

27 Since *princeps* is a word that Diana says to Callisto in response to her oath, these words that connect the two passages could also represent disparity with respect to Callisto herself. Murgatroyd (2005: 216) remarks that Callisto is "vocal" when she says her oath and that, at 186, she "is reduced to a groaning bear incapable of speech." Newlands (1995: 157) maintains that "Callisto is characterized by her inability to speak, even when she most needs to." I will address the issue of speech more fully in the next chapter, as it is most relevant for my arguments about Lara.

28 *OLD s.v. princeps* 4a; Cicero's *Divinatio in Caecillium* 69 and Livy 29.37.1 are cited as examples of *princeps* being used in this sense.

29 Murgatroyd also recognizes the significance of what Callisto has been deprived of as a result of her rape by Jupiter. He (2005: 216) asserts that Callisto's oath and Diana's promise "ushers in the pathos, as it shows us Callisto's good intentions and the great honour and happiness that she lost." In addition, he (2005: 249) calls Callisto's promised status "pre-eminence" and maintains that it is something that she is robbed of, as well as "her prized virginity", due to events for which she is blameless.



on Augustus that Ovid is making via Augustus' association with Jupiter, as argued by the scholars' cited above. Dolansky's contention that Augustus was concerned with people's personal business is important because she makes a similar argument about Jupiter in this narrative. She classifies Callisto's rape, along with the other rape narratives that comprise her study, as a "story of personal violation that originates with a powerful outsider who seeks to control another's intimate affairs".<sup>30</sup> In the case of Callisto, Jupiter's invasion in her personal life causes her to forfeit *auctoritas* which Ovid associates with Augustus' *auctoritas*.

Augustus' *auctoritas* over Rome did affect the *auctoritas* of other political figures.<sup>31</sup> Syme asserted that "the Senate as a body preserves *dignitas* but loses power as the Princeps encroaches everywhere, grasping more and more."<sup>32</sup> In particular, Augustus oversaw who was accepted into "the high assembly" and the selection of proconsuls.<sup>33</sup> Wallace-Hadrill argues that the Senate's dominion was reduced, and that while Augustus' "studied display of respect" towards the Roman people and the senators made it appear that they still had superiority, it actually reinforced his.<sup>34</sup> Jones maintains that "Augustus shared his *imperium* with various colleagues from time to time, but not, it would appear, his *imperium* over Italy."<sup>35</sup> So, while Augustus was willing to part with some of his

30 Dolansky forthcoming: 2.

31 While I acknowledge that *imperium* is a term that is more appropriate to describe Augustus' "dominion" over Rome (*OLD s.v. imperium* 5), I think that the term *auctoritas*, as I have defined it in this study, also works here since Augustus has legitimate control of Rome.

32 Syme 1939 [2002]: 406.

33 Syme 1939 [2002]: 406.

34 Wallace-Hadrill 1982: 37. See also Brunt's 1984 discussion on this subject.

35 Jones 1951: 119. Salmon (1956: 467) stated that Augustus' *imperium* allowed him to have nearly complete mastery of the Roman army which would ensure that he not be prevented from doing as he wished, but he clarifies that while Augustus "could undoubtedly have established a naked military despotism of the crassest sort", that it would have been contrary to the nature of his leadership. Syme

*imperium*, he still held it tightly; he also simultaneously increased his control over the *auctoritas* of others. *Imperium* and *auctoritas* are not identical in meaning, but I think that *auctoritas*, as control or leadership, is analogous to *imperium*.

Therefore, Ovid may be using the Callisto narrative to comment on the seemingly overwhelming nature of Augustus' *auctoritas* as *princeps* of Rome.<sup>36</sup> While a senator reading the *Fasti* would not have necessarily perceived a connection between Callisto's rape and subsequent denial of *auctoritas* and his own deprivation of power that occurred under Augustus's leadership, I think that this is a parallel that Ovid may have had in mind when crafting this narrative; Callisto was denied the position of *princeps*, which is the same term used for senior senators, by a figure possessing both his own *auctoritas* and greater status—as supreme god. In addition, Jupiter interferes with Diana's exercise of *auctoritas*, as I argue in the next section.

### Layers of Struggles: Juno, Diana, and Jupiter

The first completed rape in the poem involves a god quashing a female character's *auctoritas* through sexual violation. It also involves power dynamics between this same god and two goddesses. O'Bryhim argues that in the *Metamorphoses* Jupiter nullifies Juno's punishment of turning Callisto into a bear by changing Callisto into a constellation

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(1939 [2002]: 404) argues that Augustus was vigilantly possessive of "military glory" and was the patron of the soldiers; interfering with soldiers was an act of treason, and he issued a decree against the admittance of soldiers into the "morning receptions" of members of the Senate.

<sup>36</sup> Wallace-Hadrill (1987: 223) asserts that "[n]ot a street corner could be passed, not a meal served, not a sexual act entered upon, without reminders of [Augustus'] presence."

known as Ursa Major.<sup>37</sup> Moreover, this act disgraces Juno and threatens her status as “queen of the gods”.<sup>38</sup> While these observations have been made about the version of Callisto’s myth in the *Metamorphoses*, these elements of the narrative also occur in the *Fasti* (2.177 and 188), so I think that they can be informative for a reading of the latter text. Jupiter does not deny Juno power, but his actions can be interpreted as subverting her *auctoritas* since he invalidates Juno’s punishment of Callisto.

Juno, however, is vindicated in the end because she successfully gets Tethys not to touch Callisto in her form as a constellation (2.191–192). O’Byrhim argues that the consequence of this act is that “Callisto must now remain throughout all eternity a polluted outcast among the stars”.<sup>39</sup> Newlands observes that Callisto’s ban from Tethys’ waters diminishes the prestige of being a constellation and prevents her from being purified “of the rape”.<sup>40</sup> Murgatroyd also notes that after Callisto’s catasterism Juno “persecuted Callisto further by not allowing her to set as a star”.<sup>41</sup> I concur with these views that Callisto’s catasterism constitutes further punishment because of Juno’s demand that Callisto not be touched by Tethys; this is what allows Juno to be triumphant over Jupiter. While Callisto loses her struggle with Jupiter, Juno’s *autoritas* remains intact.

The other goddess involved in this dynamic is Diana. Johnson suggests that it

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37 O’Byrhim 1990: 76.

38 O’Byrhim 1990: 76; see also Ovid *Met.* 2.513, 518–22.

39 O’Byrhim 1990: 80 provides an excellent exposition of the nature of Callisto’s pollution.

40 Newlands 1995: 157. However, she states that it is debatable whether Callisto’s transformation into a constellation can be construed as an act of recompense or penance. For a contrary view to those of the scholars cited here see Robinson 2011: 177 *ad loc.* 188, who maintains that “[t]raditionally, the actions of Zeus are represented as saving and honouring Callisto.”

41 Murgatroyd 2005: 75.

virtually appears as if Diana is “a victim” because Jupiter and her own actions have deprived her of Callisto, “her dearest companion”.<sup>42</sup> Callisto’s portrayal by Ovid in the *Metamorphoses* as *iuncta deae lateri* would seem to support Johnson’s supposition. Dolansky argues that the rape of Callisto “betrays Diana and her sister-nymphs” because of her broken vow.<sup>43</sup> Jupiter has not only effected the betrayal and loss of Callisto, as Dolansky and Johnson propose, but also the undermining of Diana’s *auctoritas*.

Callisto was to be Diana’s *princeps*, which I equate to a distribution of *auctoritas* by Diana, but Jupiter subverts this by violating Callisto and nullifying her vow. Robinson compares this oath to Diana’s “request to Zeus that she remain a virgin in Call. *Hymn* 3.6”, and notes that “there is a sharp irony in the fact that while Zeus grants eternal virginity to Diana, he will be responsible for the loss of Callisto’s.”<sup>44</sup> Diana, though born a goddess, still had to obtain consent from the supreme god, who was also her father, in order to be celibate. Diana, then, promises Callisto that she will have leadership if she, too, retains her virginity, which is an extension of Diana’s own *auctoritas*. So, not only is Jupiter’s rape of Callisto ironic, as Robinson astutely asserts, but it is also an intrusion on Diana’s *auctoritas* because it forces Callisto to break the oath upon which the distribution of *auctoritas* hinges.

Ovid may have intended for readers to view a similarity between Jupiter’s conduct in this regard and the way that Augustus had sway over political appointments (such as proconsuls); I am not suggesting that Jupiter raped Callisto so that someone of

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42 Johnson 1996: 16.

43 Dolansky forthcoming: 4.

44 Robinson 2011: 169 *ad loc.* 157.

his choosing would become Diana's *princeps*, but that his actions ultimately influenced whom Diana would have selected since he disqualifies Callisto from the position by nullifying her oath and compelling Diana to choose anyone other than her. Again, Jupiter is a figure of significantly higher status who affects the *auctoritas* of two subordinate figures. That Ovid has associated Augustus with Jupiter makes it more likely that Ovid meant for such a parallel to be drawn by readers of the poem.

Of these two additional power struggles, Juno's is especially significant because the goddess is Jupiter's wife and appears in two other rape narratives that I will discuss in subsequent chapters. Moreover, she has another power struggle with Jupiter, but their roles are reversed.

### **Applying the Model: Callisto and Diana**

As I have indicated in the previous chapter, I will apply the model that I adapted from Murgatroyd (2000 and 2005) to each of the narratives in this study. In addition to adding the functions of Distribution of *auctoritas* and Subversion of *auctoritas* to each, I will go through all of the stages and functions of this narrative, filling in the functions that Murgatroyd has not explicitly indicated (see Figure 1). In his own application of this model to Callisto's narrative, Murgatroyd argues that Ovid focuses on the stage of Aftermath and its functions of Detection, Discomfiture, and Revenge. Discomfiture is represented in Diana's spurning of Callisto (173–174), while the Revenge function comprises Callisto's treatment by Juno (177–180).<sup>45</sup> The Prelude stage of her narrative

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<sup>45</sup> Murgatroyd 2005: 71.

consists of the functions of Arrival, which is implicit, and the Attraction of Jupiter to

Callisto at line 161. In the Contact stage, there is only the function of Rape at 162.

Pregnancy occurs in the Aftermath stage (176), as well as the Distribution of *auctoritas* and Subversion of *auctoritas* (173–174).<sup>46</sup> The former constitutes Callisto's deprivation of *auctoritas* as a consequence of her rape by Jupiter, while the latter involves Diana having her *auctoritas* subverted by Jupiter because his actions interfere with her selection of a leader for her band of followers. The final function is New Life which is recounted at 177 to 187 and involves Juno turning Callisto into a bear and her experiences after that point up until she becomes a constellation.<sup>47</sup>

## Conclusions

Callisto's rape by Jupiter results in her denial of *auctoritas* which is significant because it is a component of Ovid's critique of Augustus and it contrasts dramatically with the distribution of *auctoritas* that occurs in the narratives of Flora and Carna. Ovid's categorization of Callisto's promised status as *princeps* emphasizes the *auctoritas* that it entails, as well as connecting it to Augustus and Ovid's *Pater Patriae* passage. As the arguments of Boyle, Dolansky, Miller, and Robinson have elucidated, this was a deliberate choice of the poet in order to bridge the two narratives to criticize the *princeps*

46 See Murgatroyd 2000: 77 for an example of the stages and functions applied to the narrative of Rhea Silvia (*Fast.* 3.11–58) and 2000: 87–88 for a detailed application of his model to the rape narrative of Hermaphroditus in the *Metamorphoses* (4.285–388); what I have done here with Callisto's narrative is similar to what he does with the rape of Rhea Silvia and Hermaphroditus.

47 Murgatroyd (2000: 78) argues that the change of the victim's or rapist's form is what causes the function of New Life to occur in a rape narrative. He (2000: 78 n.17) includes Callisto in his list of rape victims who have this experience in their narratives. He does not elaborate on this function with respect to Callisto, so it is not clear whether this function also includes her catasterism.

himself. This association between Jupiter and Augustus also allows for an association to be made between Jupiter's removal of Callisto's *auctoritas* and the reduction of the Senate's *auctoritas* that occurred during Augustus' principate. This narrative also comprises layers of struggles, but while Juno is ultimately vindicated, Diana has her *auctoritas* challenged by Jupiter since his actions impede her bestowal of *auctoritas* onto her chosen devotee. Finally, I applied the narratological model that was introduced in the previous chapter.

Callisto's narrative is where these themes involving *auctoritas* first reveal themselves. Jupiter and Juno will return in the narrative of Lara which I will examine in the next chapter. Jupiter is a rapist again, but only an attempted one. As well, it is Jupiter who has his *auctoritas* subverted by Lara, and this act of subversion ultimately results in her own rape. Juno appears in an entirely different capacity than she does in Callisto's narrative, and she notably plays no role in Lara's ultimate fate.

## Chapter Two

### ***'effuge' ait 'ripas' (Fast. 2.604): Lara***

While the narrative of Lara, like Callisto's, involves the subversion of *auctoritas*, it does not contain a distribution of *auctoritas*. However, it still belongs with the other three narratives of this study because of its connections to both Callisto's narrative and Flora's, which I will discuss in the next chapter. Ovid conveys how Jupiter removes and/or undermines the *auctoritas* of others, but when someone challenges *his auctoritas*, he will not tolerate it. Lara's narrative also highlights Callisto's loss of *auctoritas* and what that signifies in the poem about Augustus. After introducing Lara and explaining how her conduct constitutes a subversion of Jupiter's *auctoritas*, I will outline the arguments scholars have made about the subversiveness of this passage in its own right. Finally, I will discuss how the thematic and lexical parallels between Lara's and Callisto's narratives demonstrate how the former ultimately emphasizes how Jupiter, in the latter, does not seem willing to apportion *auctoritas* to others, which the application of the narratological model will underscore. Since Lara's narrative also serves, through contrast, to highlight how the themes relating to *auctoritas* manifest themselves in Flora's narrative, I will introduce the arguments of Wiseman, Littlewood, and Newlands that collectively establish a precedent for reading books 2 and 5 together.



***nec tamen illa tenet: Lara's Subversion of Jupiter's auctoritas***

Lara's narrative (2.583–616), which outlines her subversion of Jupiter's *auctoritas* and rape by Mercury, occurs 391 lines after Callisto's narrative concludes. Ovid begins by stating that the reader "may inquire from me who the goddess Muta is: learn what is known to me from ancient old men (*protinus a nobis quae sit dea Muta requires: disce per antiquos quae mihi nota senes*, 583–584); Muta refers to Tacita who is mentioned earlier (572). Therefore, the passage containing this reference to Tacita is the reason for the Lara narrative.<sup>1</sup> Since it is brief, I provide it in its entirety (*Fast.* 2.571–582):

*Ecce anus in mediis residens annosa puellis  
sacra facit Tacitae (vix tamen ipsa tacet),  
et digitis tria tura tribus sub limine ponit,  
qua brevis occultum mus sibi fecit iter:  
tum cantata ligat cum fusco licia plumbo, 575  
et septem nigras versat in ore fabas,  
quodque pice adstrinxit, quod acu traiecit aena,  
obsutum maenae torret in igne caput;  
vina quoque instillat: vini quodcumque relictum est,  
aut ipsa aut comites, plus tamen ipsa, bibit. 580  
'hostiles linguas inimicaque vinximus ora'  
dicit discedens ebriaque exit anus.*

Behold! An old woman sitting amid girls  
performs sacred rites to Tacita (the old woman is scarcely  
silent herself),  
and with three fingers sets three portions of incense on the threshold,  
where a little mouse made for itself a secret journey:  
then she binds bewitched threads with black lead 575  
and turns seven black beans in her mouth,  
and she burns the sewn-up head of a fish in the fire,  
which she bound with pitch, and pierced with a bronze needle,  
and also upon it she pours wine by drops: whatever remains of the wine,

<sup>1</sup> I follow Boyle and Woodard 2000 in retaining the Latin for *Muta*.

either she herself or her companions drinks, yet she drinks  
 more herself. 580  
 'We have bound hostile tongues and adverse mouths'  
 the old woman says as she is departing and goes away drunk.<sup>2</sup>

Immediately following this passage is Lara's narrative (583–616). Ovid recounts how Jupiter had "been subdued by unbridled longing for Juturna" (*inmodico Iuturnae victus amore*, 585), but because Juturna successfully avoided him by hiding or diving into water, he could not have his way with her. In response to her avoidance of him, Ovid narrates that Jupiter (589–596):

*convocat hic nymphas, Latium quaecumque tenebant,*  
*et iacit in medio talis verba choro:* 590  
*'invidet ipsa sibi vitatque quod expedit illi*  
*vestra soror, summo iungere membra deo.*  
*consulite ambobus: nam quae mea magna voluptas,*  
*utilitas vestrae magna sororis erit.*  
*vos illi in prima fugienti obsiste ripa,* 595  
*ne sua fluminea corpora mergat aqua.'*

calls together the nymphs, whoever was occupying Latium,  
 and utters such words into the middle of the chorus: 590  
 'your sister grudges herself and shuns that which is  
 advantageous for her,  
 to join bodies with the highest god.  
 Have regard for the interests of both of us: for what will  
 be my great pleasure  
 will be the great advantage of your sister.  
 Place yourselves in her way on the edge of the bank as she is escaping; 595  
 do not let her plunge her body into the river waters.'

After Jupiter gives these commands, the nymphs "nodded assent" (*adnuerant*, 597).

2 While the translation is my own, I am once again obliged to the commentary of Miller 1985, and I have made use of some of his translations. Boyle and Woodard 2000 also retain the Latin for *Tacita*, as I have here.

Next, Ovid introduces Lara whose "ancient name was the first syllable spoken twice" (*prima...illi dicta bis antiquum syllaba nomen erat*, 599–600) because it reflected her shortcoming. On numerous occasions "Almo had said, 'daughter, restrain your tongue'; nevertheless she did not restrain it" (*saepe illi dixerat Almo 'nata, tene linguam': nec tamen illa tenet*, 602–603). She does not control it here either, and "as soon as she reached the pools of her sister Juturna, she says 'escape from the river banks', and repeats the words of Jupiter. She even approached Juno, and having pitied brides, says 'your husband loves the water-nymph Juturna'" (*quae simul ac tetigit Iuturnae stagna sororis, 'effuge' ait 'ripas', dicta refertque Iovis. illa etiam Iunonem adiit, miserataque nuptas 'Naida Iuturnam vir tuus' inquit 'amat', 603–606*).

Jupiter is incensed by Lara's actions (*Iuppiter intumuit*, 607) and as retribution for speaking uninhibitedly, he rips her tongue out of her mouth before summoning Mercury (*quaque est non usa modeste eripit huic linguam, Mercuriumque vocat*, 607–608). He orders Mercury to "lead her to the lower world: that place is appropriate for the silent. She will be a nymph, but a nymph of the infernal marsh" (*'duc hanc ad manes: locus ille silentibus aptus. nympa, sed infernae nympa paludis erit'*, 609–610). Mercury does as he is commanded, but also rapes Lara while bringing her to the underworld (*vim parat hic*, 613). Before the attack, Lara "begs with an expression in place of words, and in vain she makes an effort with her mute mouth" (*voltu pro verbis illa precatur, et frustra muto nititur ore loqui*, 612–613). Just as Callisto did, Lara conceives as a consequence of her attack, and gives birth to twins. Ovid concludes that her offspring are protectors of

Rome's crossroads, who are called the Lares.

Before examining the passage itself, Lara's problematic status as a mythological and/or literary figure should be addressed since it ultimately pertains to the uniqueness of Ovid's story. Murgatroyd includes Lara's narrative in his list of accounts that do not occur anywhere else in literary sources.<sup>3</sup> Apart from the lack of references to Lara's myth in literature, Ovid's citation (*per antiquos...senes*, 584) is what makes it likely that Ovid created Lara's myth.<sup>4</sup> Newlands suggests that Lara's account originated from Ovid and that he used the Greek story about the violation of Philomela, who had her tongue forcefully removed, as a framework.<sup>5</sup> Alternatively, Wiseman concludes that it is likely that this passage in the *Fasti* has a theatrical source because the dialogue between the various characters expresses nearly all of the events of the narrative.<sup>6</sup> While the origin for Lara's narrative as it appears in the *Fasti* is debatable, Robinson is sure that Ovid had options for accounts to relate, asserting that "an awareness of choice encourages us to look for significance in the choice."<sup>7</sup> This "significance" would be the poet's agenda in conveying a critical assessment of Augustus with respect to *auctoritas*, which I will return to shortly.

Lara's narrative contains several indicators of her subversion of Jupiter's

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3 Murgatroyd 2005: 89; this list also includes Flora and Carna, as well as Juturna who will be discussed in the next section.

4 Robinson 2011: 374.

5 Newlands 1995: 160.

6 Wiseman (2008: 184) proposes that Lara's narrative is one of "three stories that have some claim to be the sort of [play] the *mimae* performed at the *ludi Florales*" (the other two are the account of Cloelia and Heracles and the Bona Dea). Wiseman (2002: 283) postulates that the source of Lara's narrative is a mime.

7 Robinson 2011: 374.

*auctoritas*. First, two Latin verbs denote that Jupiter has *auctoritas*. McDonough notes that the verb *convocat* (589) indicates that Jupiter is dominant “especially over women”, and that *vocat* (608) reinforces this.<sup>8</sup> The verb *adnuerant* (597) also helps to lead to the subversion of *auctoritas*. The nymphs all agree to do what Jupiter has ordered, thereby upholding his *auctoritas*.

The subversion of *auctoritas* itself is signified by the very words that Lara speaks. Jupiter had commanded the nymphs “place yourselves in her way on the edge of the bank, as she is escaping” (‘*vos illi in prima fugienti obsiste ripa*’, 595), but Lara contradicts Jupiter by employing the imperative mood to tell Juturna to “escape from the river banks” (‘*effuge*’ ait ‘*ripas*’, 604). While Lara does not use the same verb as Jupiter does, her choice in line 604 is a cognate verb. Lara also uses the word *ripa* to make her order more specific. While Jupiter uses the ablative singular to specify where the nymphs should place themselves to obstruct Juturna’s flight (*in prima fugienti...ripa*), Lara utilizes the accusative plural of the same word to indicate from where Juturna should escape (*effuge...ripas*). Lara’s words here are nearly the exact opposite of what Jupiter has commanded. Therefore, her words, and not just her actions, undermine the *auctoritas* of Jupiter.<sup>9</sup>

Now that Lara’s subversion of *auctoritas* has been established, I will address the main arguments that have been made in the existing scholarship about this narrative and its undermining of Augustus. This discussion will comprise the next three sections of this

<sup>8</sup> McDonough 2004: 359.

<sup>9</sup> Dolansky (forthcoming: 6) categorizes Lara’s conduct in this passage as “a double disregard for parental—and in this case specifically paternal—authority” towards her father Almo and Jupiter.

chapter, which correspond to three main thematic groupings: the intertextuality between the *Fasti* and the *Aeneid*; Ovid's critique of Augustus and his actions with respect to the Lares as a Roman cult; and the relationship of the *Fasti* to freedom of speech.

### '*consulite ambobus*': Conflicting Views on Juturna and Jupiter

While Lara does not feature in Virgil's *Aeneid*, Juturna and Jupiter do. Juturna's episode in Ovid's narrative is based on Virgil's, which focuses on the result of her interaction with Jupiter.<sup>10</sup> In the *Aeneid*, she is a character who is deflowered by Jupiter and subsequently made immortal by him.<sup>11</sup> Robinson argues that Juturna serves an important function in that work with respect to the reader's perception of Jupiter, particularly that he is depicted as "the adulterous philanderer" who was in the *Iliad*.<sup>12</sup> Juturna grieves the outcome of her sexual violation and that she has become immortal; her words at *Aen.* 12.872–84 make Jupiter seem alarming.<sup>13</sup>

10 Littlewood 2001: 922; see also Murgatroyd 2005: 90 who argues that Juturna's narrative in the *Aeneid* contains "a brief and dignified reference to Juturna as mistress of pools and rivers, an honour given to her by Jupiter in return for taking her virginity."

11 Robinson 2011: 374.

12 Robinson 2011: 374.

13 Robinson 2011: 378. Juturna cries (*Aen.* 12.878–884):

...nec fallunt iussa superba  
magnanimi Iovis. haec pro virginitate reponit?  
quo vitam dedit aeternam? cur mortis adempta est  
condicio? possem tantos finire dolores  
nunc certe, et misero fratri comes ire per umbras!  
immortalis ego? aut quicquam mihi dulce meorum  
te sine, frater, erit? o quae satis ima dehiscat  
terra mihi Manisque deam demittat ad imos?

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Great-hearted Jupiter sends his proud orders: that doesn't escape me.  
This is his compensation to me for virginity ravished!  
What did he grant me eternal life *for*, stripping me of life's basic  
Terms, that we die, and of power to end, as I certainly would now,

Conversely, Ovid's Juturna in the *Fasti* has nymphs for siblings instead of Turnus, and she already has the status of nymph.<sup>14</sup> Murgatroyd maintains that Ovid has derived an extended account from the mere allusion to Juturna in the *Aeneid*, and Ovid narrates that Jupiter is unable to deflower Juturna, who is portrayed "not as in charge of waters for losing her virginity but (588) leaping into them to preserve it."<sup>15</sup> In Virgil's version, Jupiter had compensated Juturna for his deprivation of her virginity by granting her control of bodies of water.<sup>16</sup> Murgatroyd asserts that Juturna's part in Lara's narrative "is literary subversion" of the *Aeneid*.<sup>17</sup> In particular, he observes that Ovid's narrative emends Virgil's by maintaining that Juturna had never been anything other than a nymph and that she originally avoided being raped by Jupiter many times.<sup>18</sup> Ovid's revision is what is significant here rather than any diminishing of Virgil's work. It is an example of a "choice" being made by Ovid for a reason, as Robinson has argued. While Virgil depicts Jupiter distributing *auctoritas* to Juturna (giving her dominion over water) in the *Aeneid*, Ovid does not imitate Virgil in this regard because to do so would be at variance with Ovid's depiction of Jupiter as a figure who denies *auctoritas* to others, such as Callisto.<sup>19</sup>

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All my pain, and to walk at my poor brother's side through the shadows?      880  
 I cannot die! What joy will I have in anything round me,  
 Brother, without you? Has earth no abyss deep enough to devour,  
 De-deify me, dispatch me to death's abysmal remoteness?

Here I have used the translation of Ahl 2007.

14 Robinson 2011: 374.

15 Murgatroyd 2005: 90.

16 Murgatroyd 2005: 109.

17 Murgatroyd 2005: 91.

18 Murgatroyd 2005: 109.

19 Certainly one might argue that Ovid and/or Lara deny Juturna *auctoritas* with their respective actions of revising Virgil and preventing Juturna's rape, but while Lara's subversion of *auctoritas* is crucial for Ovid's statement about Jupiter (and ultimately Augustus) and *auctoritas* in this narrative, her possible denial of *auctoritas* to Juturna is not. In Ovid's case, he is simply exerting his own *auctoritas* over his

With respect to Jupiter, there is also subversion in his characterization in the Lara narrative. Murgatroyd perceives that Jupiter's majesty is diminished by Ovid's use of the word *victus* (585) since it is the opposite of how Jupiter is normally designated (*invictus*, "unconquerable").<sup>20</sup> Robinson argues that the use of the verb *iacit* (590) to denote Jupiter's speech to the nymphs is not elevated, and it conveys that Jupiter is not honourable.<sup>21</sup> In comparison to Virgil's representation in the *Aeneid* of Jupiter as distinguished, Jupiter in the *Fasti* "wheedles some minor goddesses, so that they will help him perpetrate a sexual assault".<sup>22</sup> Ovid's divergence from Virgil with respect to Jupiter would seem to highlight that Ovid demeans Jupiter in the *Fasti*. As I argued in the last chapter, Ovid associated Augustus with Jupiter by connecting the passage about him receiving the title *Pater Patriae* with the passage that related Jupiter's rape of Callisto. Such a connection is important for demonstrating that Ovid is being critical of Augustus' treatment of the *auctoritas* of others through his portrayals of Jupiter infringing on the *auctoritas* of Callisto and Diana. Ovid, however, also uses this narrative to comment on Augustus somewhat more directly, as will be examined in the subsequent sections, beginning with an examination of his relationship with the Lares, whom Ovid mentions in line 616.

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work, as I have argued.

<sup>20</sup> Murgatroyd 2005: 77; see also Robinson 2011: 377 *ad loc.* 585.

<sup>21</sup> Robinson 2011: 380 *ad loc.* 590.

<sup>22</sup> Murgatroyd 2005: 132.



***qui compita servant et vigilant...Lares: Augustus' Lares***

The Romans considered the Lares as defenders of Rome, each *regio* ("district"), and the household, and they had names that corresponded to these spheres: Praestites, Compitales, and Familiares respectively.<sup>23</sup> In Servius Tullius' arrangement of the city, they had shrines located wherever there was a crossroads in the quarters (*vici*) and offerings were made at these shrines yearly.<sup>24</sup> When Rome's *vici* and *regiones* were restructured by Augustus in 7 B.C., the cults worshipped in the *vici* were changed to those of the Genius Augusti and the Lares Augusti.<sup>25</sup>

Both Ovid's text and Augustus' changes to the *vici* make a significant statement about Augustus as *princeps*. The consequence of the alterations made by Augustus was that his "private cults" became "public ward cults".<sup>26</sup> Moreover, as Robinson argues, "Augustus has 'restored' ancient rituals and inserted himself into them in the process".<sup>27</sup> He also contends that it is Ovid's use of the Lares Compitales in his narrative that allows for "a political reading" of this passage, and that there will be assertions by those whom he calls "suspicious readers" that Jupiter and Mercury are connected to Augustus.<sup>28</sup> That such a link can be made between Jupiter and Augustus is what is most pertinent because Lara's narrative functions with the other three narratives of this study to comment on Augustus and *auctoritas*. Moreover, the Lares relate to the manifestation of the theme of

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23 Robinson 2011: 389 *ad loc.* 615–16.

24 Beard, North, and Price 1998: 184.

25 Beard, North, and Price 1998: 184–185.

26 Beard, North, and Price 1998: 185.

27 Robinson 2011: 372.

28 Robinson 2011: 372; he gives Murgatroyd 2005: 93 as an example of a "suspicious" reading which I will address in the next section.

speech (or the lack thereof) in the Lara narrative.

**'non usa modeste': the issue of speech in the *Fasti* and Augustan Rome**

Ovid also makes a statement about the issue of Augustus and speech in Rome in the Lara narrative. Feeney uses Lara's narrative to illustrate the peril that exists in the *Fasti*'s narratives for those whose speech is unbridled; he maintains that the Lares serve as a caution against speaking in such a manner since they are associated with the events of Lara's narrative.<sup>29</sup> The significance of both the association of speech and the Lares and Augustus' involvement with them, as Newlands argues, is the implicit suggestion by Ovid that Augustus had dominion "over freedom of speech", and, in particular, that rape "and the power of the divine authority to restrict speech" are marked by the Lares.<sup>30</sup> Augustus, in the later years of his principate, made speech subject to *maiestas* laws, which reinstated "an atmosphere" of restricted *libertas*.<sup>31</sup> This issue was of interest to Ovid because of his own banishment from Rome.<sup>32</sup> Since Jupiter upholds his *auctoritas* to moderate speech in Lara's narrative, particularly speech that is insubordinate, the implication of the connection that Newlands has drawn between Jupiter and Augustus is that they both have the right to silence *anyone* who says anything that interferes with what *they* want to do.

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29 Feeney 1992: 11–12. He also provides the killing of Silenus' donkey after it brays and foils Priapus' attacks on Vesta and Lotis as an example of this concept.

30 Newlands 1995: 160–161; see also Murgatroyd 2005: 93 and Robinson 2011: 376. Murgatroyd maintains that Augustus was associated with Mercury and Jupiter, and proposes that their depiction here as rapists could be deliberate; since Augustus made alterations to the Lares' cult, their mention could also make the reader think of Augustus.

31 Feeney 1992: 7.

32 Feeney 1992: 14.

It can be argued that a narrative about Jupiter exacting vengeance on a nymph for subverting his *auctoritas* can be read as criticism of how Augustus exerts his *auctoritas* over others. In particular, Augustus' *auctoritas* comprises jurisdiction over speech, and he will act accordingly (just as his counterpart Jupiter does) to hold onto that control. Moreover, it is essential that Ovid not contradict himself in expressing this message: he crafts his narrative in such a way that Jupiter does *not* grant *auctoritas* to Juturna. As one of four narratives involving themes related to *auctoritas*, Lara's narrative also underscores the manifestation of these themes in the other narratives.

### **"Kindred waters" and "Kindred" Narratives: Lara and Callisto**

Lara's narrative also highlights what Ovid conveyed in Callisto's about Jupiter not sharing *auctoritas*, as outlined in the previous chapter; I believe that Ovid is too clever for this to have not been intentional and the lexical connections, thematic parallels, and the juxtaposition of these two passages help to achieve this effect.

Dolansky argues that *cognatas aquas* ("kindred waters", 588) "draws the reader back to Callisto whose rape banished her from *castas aquas* ('pure waters,' 174) forever."<sup>33</sup> There is another connection with respect to Jupiter. In line 592, Ovid has Jupiter describe himself as *summus deus* ('*summo iungere membra deo*') which is similar to Ovid's characterization of the god at line 182 (*summo nuper amata Iovi*). In addition, these ablative phrases function in similar ways: the former modifies *vitatque quod* (591) and specifies that Juturna spurns a sexual encounter with Jupiter, whereas the latter is the

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<sup>33</sup> Dolansky forthcoming: 7–8.

agent of the verb *amata* and denotes that Jupiter had his way with Callisto. Therefore, these phrases serve as a dual connection between the two passages as they both describe Jupiter and relate to an act of sexual assault that he has committed or intends to commit. *Summo* denotes Jupiter's *auctoritas*, and the sense of this word that occurs here is "highest in rank, most exalted, supreme".<sup>34</sup>

The passage that follows the one concerning Lara contains a lexical similarity to the *Pater Patriae* passage that preceded Callisto's narrative. In lines 617–638, Ovid describes the Caristia as a festival for *cognati cari* ("beloved relations", 617) that occurred on February 22. Ovid asserts, "certainly it is pleasing to bring our sights back from graves and kinsmen who have died towards the living" (*scilicet a tumulis et qui periire propinquis protinus ad viros ora referre iuvat*, 619–620).<sup>35</sup> Ovid advises (623–630):

*innocui veniant: procul hinc, procul impius esto*  
*frater et in partus mater acerba suos,*  
*cui pater est vivax, qui matris digerit annos,* 625  
*quae premit invisam socrus iniqua nurum.*  
*Tantalidae fratres absint et Iasonis uxor,*  
*et quae ruricolis semina tosta dedit,*  
*et soror et Procne Tereusque duabus iniquus*  
*et quicumque suas per scelus auget opes.* 630

Let the blameless come: be far away from here, be far away  
disloyal brother and mother who is harsh to her offspring,  
the one whose father is long-lived, who counts the years of his mother, 625  
hostile mother-in-law who presses upon her hated daughter-in-law.  
Let Atreus and Thyestes be absent and the wife of Jason,  
and she who gave burnt seeds to those living in the country,  
both Procne and her sister and Tereus who was perverse to the two,

<sup>34</sup> OLD s.v. *summus* 12, which cites *Fast.* 2.182 as an example of this particular sense of the word.

<sup>35</sup> Miller 1985 has aided in rendering my translation of this passage.

and whoever increases his wealth through an evil deed. 630

Next, there are instructions on the offerings that should be presented to the household gods, the Lares. Ovid then concludes (635–638):

*iamque, ubi suadebit placidos nox umida somnos,* 635  
*larga precaturi sumite vina manu,*  
*et 'bene vos, bene te, patriae pater, optime Caesar'*  
*dicite; suffuso sint bona verba mero.*

And now, when damp night will advise quiet sleep, 635  
 you who are about to pray, take copious wine in hand,  
 and say 'good health to you, good health to you, Father of the Fatherland,  
 best Caesar';  
 let good words exist with poured wine.

The mention of Augustus in this passage is the second time in the poem that he is referred to as *Pater Patriae* (637).<sup>36</sup> Littlewood makes a connection between the Genius Augusti, which was affiliated officially with the Lares Compitales, and *Pater Patriae*.<sup>37</sup> She argues that the concurrent observance of rites for these two cults with familial ones "implied that [Augustus] was the head of the Roman family"; she maintains that Augustus is imposing himself on the families of Rome by this merging of the Genius Augusti with the Lares Compitales.<sup>38</sup> McDonough observes that the placement of the Caristia and Lara passages together creates a comparison between Augustus and Jupiter that corresponds to the one made in the *Pater Patriae* passage, but Augustus is differentiated from Jupiter.<sup>39</sup> The dissimilarity that he discerns between Jupiter and

36 Littlewood 2001: 919.

37 Littlewood 2001: 920.

38 Littlewood 2001: 920–921. See also McDonough 2004: 365 who maintains that "[i]f the *pater patriae* represented Big Brother to Ovid, however, we find little trace of it in the concluding toast." About this view shared by Littlewood and McDonough, Dolansky (forthcoming: 16) argues that "[w]hether contemporary readers would have agreed is debatable."

39 McDonough 2004: 366.

Augustus is that the former has a realm filled with detrimental relationships while the family under the latter has bonds that have been restored by the festivities of the Caristia.<sup>40</sup> What is most relevant, however, is not that Augustus and Jupiter are being contrasted, but that Ovid makes reference to both in close proximity, just as he had done with the Callisto and *Pater Patriae* narratives. So the recurrence of Augustus' title (*patriae pater*, 637) connects these two figures while simultaneously bridging the Callisto and Lara narratives together.

Thematic connections exist between these "kindred" passages as well. Dolansky observes the themes of familial disloyalty and the disobedience of parents in the narratives of both Callisto and Lara.<sup>41</sup> There is also a parallel between Lara forcing the nymphs not to fulfil their agreement with Jupiter and Jupiter compelling Callisto to break her oath of chastity to Diana. Jupiter's actions, as discussed in Chapter One, resulted in the subversion of Diana's *auctoritas*; here, Lara's actions result in the subversion of Jupiter's *auctoritas*.

The juxtaposition of the passages concerning Lara and Callisto ultimately heightens the theme of the denial of *auctoritas* effected by Jupiter in Callisto's narrative. Robinson asserts that a fellow nymph will rescue Juturna from being assaulted, and the repercussion of that act will be that the very same nymph will be raped.<sup>42</sup> His observation is striking since Lara's interference in Jupiter's attempted rape of Juturna is at variance

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40 McDonough 2004: 366.

41 Dolansky forthcoming: 6.

42 Robinson 2011: 379; Newlands (1995: 160) deems Lara's actions as a "gesture of female solidarity", and Keegan (2002: 144) describes Lara's motive for speaking out as "[an] unwilling[ness] to submit to such specious rationalization of manifest rape."

with Jupiter's unimpeded rape of Callisto, which resulted in her denial of *auctoritas*.

Lara's narrative also shows us what happens when one interferes with Jupiter. Keegan argues that "the 'Law of the Father'" is upheld by the accomplishment of Jupiter's orders at line 611.<sup>43</sup> Ovid's depiction of Jupiter enforcing his own *auctoritas* in Lara's narrative underscores the hypocrisy of him denying and/or subverting the *auctoritas* of others in Callisto's narrative.

The role of Juno in Lara's narrative must be addressed because she is also in Callisto's narrative, and Ovid portrays her very differently in the former. Murgatroyd observes that while the reader would expect Juno to react irately to Lara's words, Juno's involvement ceases here.<sup>44</sup> The grammar of line 605 reflects this shift in Juno's role: Juno (*Iunonem*) is the object of the verb *adiit*. Conversely, Juno appears twice in the nominative in Callisto's narrative: the first mention is at line 177 (*laesa fuit Iuno*) and the second occurs at line 191 (*rogat Saturnia Tethyn*). Juno's function in the presentation of Juturna in the *Aeneid* is also relevant because it relates to Juno's portrayal in the *Fasti*.

Boyle and Woodard observe that references to the works of Virgil, which appear to be a model for the language Ovid uses, are predominant in the *Fasti*, and that what they call "several mini-*Aeneids*" are evidence of Ovid vying with Virgil.<sup>45</sup> In particular, Murgatroyd argues that Juturna's section of the Lara narrative is an exegesis of "certain things in Virgil."<sup>46</sup> Here Ovid's account of Juturna elucidates why she was cherished by

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<sup>43</sup> Keegan 2002: 145.

<sup>44</sup> Murgatroyd 2005: 78; see also Robinson 2011: 385 *ad loc.* 605–6.

<sup>45</sup> Boyle and Woodard 2000: xxxv–xxxvi.

<sup>46</sup> Murgatroyd 2005: 132.

Juno and why Juno preferred her over the other female figures with whom Jupiter has had intercourse.<sup>47</sup> The reason for Juno's esteem for Juturna is that, for an extended period of time, Juturna humiliated Jupiter by avoiding his attempts to have his way with her.<sup>48</sup> Since Juturna had effectively undermined Jupiter in the past, Juturna is entreated by Juno to defy Jupiter in the *Aeneid*.<sup>49</sup> Juturna could be considered an ally to Juno here, which can also be said about Lara in her interaction with Juno in the *Fasti*; this is reflected in the Latin itself (*miserataque nuptas*, 605).<sup>50</sup> The concept of Juno as an ally rather than an adversary is important because it will recur, to an even greater extent, in Flora's narrative.

### **Applying the Model: Lara, Callisto, and Juturna**

In addition to the parallels between the two narratives that I discussed in the previous section, the application of the narratological model will help to demonstrate how Lara's narrative emphasizes the themes pertaining to *auctoritas* in both Callisto's and Flora's narratives (see Figure 2). Murgatroyd categorizes Lara's narrative as "two interlocking rape narratives (Juturna and Lara) in one passage".<sup>51</sup> In his own analysis, he delineates the functions of Attraction, Appeal, and Revenge. The Revenge function in this narrative, which is caused by Juturna's failed rape, begins at line 607 and it "leads

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47 Murgatroyd 2005: 132.

48 Murgatroyd 2005: 132.

49 Murgatroyd 2005: 132.

50 Robinson (2011: 385 *ad loc* 605–6)) argues that Lara's commiseration with Juno is not genuine. Littlewood (2001: 923) calls it "hypocritical", but I am not convinced by her argument.

51 Murgatroyd 2005: 71; I concur with Dolansky's (forthcoming: 6 n.8) assertion that this entire passage is one narrative of rape "since Jupiter's plot to rape Juturna forms the critical prelude to the punishment and eventual rape of Lara."



smoothly into the second rape” of Lara.<sup>52</sup> Attraction and Appeal occur twice, and the latter applies to both a victim and a rapist.<sup>53</sup>

Since I am treating this as a single narrative, the attempted rape of Juturna is part of the Prelude of Lara’s rape. In that stage, the first function is Attraction which is denoted in line 585 (*Iuppiter, inmodico Iuturnae victus amore*). This is followed by Appeal at lines 589–598 (*convocat hic nymphas...obsistite ripa*). The Arrival function is conveyed at line 603. Lara stops Jupiter from raping Juturna at 604 ('*effuge'...Iovis*), which is the first instance of the Rape function. As already observed by Murgatroyd, the Revenge function commences at line 607 and ends at 610 (*Iuppiter intumuit...nympha paludis erit*). Mercury’s arrival is inferred when Jupiter calls him (*Mercuriumque vocat*, 608), and his attraction to Lara takes place at line 612.

Lara’s appeal (*voltu pro verbis...ore loqui*, 613–614) and her rape, intimated at 613 (*vim parat hic*), are the only functions of the Contact stage. Similarly, the Aftermath stage is comprised solely of the conception and birth of the Lares in line 615 (*fitque gravis...geminosque parit*), which is the Pregnancy function. The function of the Subversion of *auctoritas* occurs in the Prelude stage at lines 604 to 605 ('*effuge'...nuptas*) and between the functions of Rape and Revenge.

Another point of comparison between the Callisto and Lara narratives comprises the elements that are common to both (see Figure 3). In addition to the function of rape, there are five common functions: Arrival, Attraction, Subversion of *auctoritas*,

<sup>52</sup> Murgatroyd 2005: 73, who asserts that “Lara [is] the Helper of Juturna”.

<sup>53</sup> Murgatroyd 2005: 73; he does not specify who the victim or rapist are or to which rape narrative they belong.

Pregnancy, and Revenge. Murgatroyd notes a “patterning in connection with functions”; he argues that in particular, there are instances where the rape function involves “antithesis”.<sup>54</sup> Lara’s narrative is an example of this phenomenon since “the successful rape of Lara by Mercury contrasts with (and is a consequence of) the foiled rape of Juturna by Jupiter (foiled by Lara herself).”<sup>55</sup> I would suggest that this concept of “antithesis” with respect to functions also applies across narratives. For instance, Juturna’s failed rape is almost the opposite of Callisto’s completed rape, and it augments Callisto’s loss of *auctoritas* (caused by her rape) because Callisto would have never lost *auctoritas* if the status of their rapes had been reversed.

The placement of functions will also be incredibly significant when comparing Lara’s narrative to Flora’s in Chapter Three. Where the functions of Rape and Subversion of *auctoritas* occur is crucial because the latter is the catalyst for the former in Lara’s narrative. In Flora’s narrative, however, her rape will allow her subversion of *auctoritas* to come about (in addition to being the catalyst for it). This relationship to Flora is another reason why the Lara narrative is an important part of the grouping of narratives for which I am arguing. They are opposites, and therefore Lara’s narrative is the foil for Flora’s narrative (and Callisto’s) as we will see in the next chapter. Since my study is the first to argue for a reading of Lara’s and Flora’s narratives together (in addition to Callisto’s and Carna’s, of course), the arguments made by scholars concerning interactions between books 2 and 5 of the *Fasti* help strengthen my claim that the

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<sup>54</sup> Murgatroyd 2000: 79.

<sup>55</sup> Murgatroyd 2000: 79.

passages of Flora and Lara can be examined together.

### ***mille Lares...ducis: The Lares in Fasti 5 and Other Bridges to Fasti 2***

The Lares mentioned at the end of Lara's narrative (2.616) are also discussed by Ovid in the May 1<sup>st</sup> passage (5.129–148). He describes statues of the Lares that have fallen victim to time. They are the reason that "everything is safe" (*omnia tuta*, 5.134); there is also a dog depicted with the Lares, about which Ovid wonders (5.137–138). He concludes (5.145–148):

*mille Lares Geniumque ducis, qui tradidit illos,* 145  
*Urbs habet, et vici numina terna colunt.*  
*quo feror? Augustus mensis mihi carminis huius*  
*ius dabit: interea Diva canenda Bona est.*

the city has a thousand Lares and the Genius of the leader, who handed  
 these down, 145  
 and the *vici* honour three divinities each.  
 To what place am I carried off? The month of August will bestow  
 upon me the right of this poem: meanwhile the Good Goddess  
 ought to be sung.<sup>56</sup>

In his discussion of this passage, Barchiesi's answer to Ovid's question about the dog is that it serves to represent how the Lares preserve crossroads, and, in particular, how they are a safeguard against thieves for those who travel.<sup>57</sup> He argues that theft is a subject that Ovid's audience has been made conscious of by a reference to Mercury at line 104 "as the patron of thieves" and the assertion that May belongs to his mother Maia.<sup>58</sup> Barchiesi's association between the Lares is noteworthy: while Mercury is the

<sup>56</sup> I am grateful to Nagle's 1996 commentary.

<sup>57</sup> Barchiesi 1997: 107.

<sup>58</sup> Barchiesi 1997: 107 n.2; he (1997: 109) maintains that the ubiquitous and inescapable nature of the

father of the Lares, he typifies the *very thing* that the Lares are supposed to guard against, which is subversive in its own right. While Barchiesi does not discuss the Lares from book 2 with respect to this passage, both Littlewood and Wiseman make the connection between Lara's passage (involving their conception and their birth, with Mercury as the father) and this passage in *Fasti* 5 about the Lares.<sup>59</sup>

Littlewood argues that two contrasting facets of the Roman foundational myth are discussed in books 2 and 5 of the *Fasti*.<sup>60</sup> Book 2 contains the Feralia festival, and it depicts Romulus (as well as Aeneas and Augustus) whose functions are prominent and well-defined, while book 5 features the Lemuria and the spirit of Remus.<sup>61</sup> As already stated, Littlewood has noted that both books have passages concerning the Lares. Therefore, she has observed an additional thematic connection between these two books.

Wiseman also connects the two accounts of the Lares through his examination of the imagery on a mirror found in Praeneste. This mirror is from roughly the fourth century B.C., and he categorizes the image on its surface as peculiar: there is a she-wolf nursing twin boys, a lion underneath the she-wolf and twins, two birds—one of which is an owl—over the wolf, three male figures and one female figure, who have differing identifications.<sup>62</sup> Wiseman asserts that the male figure in a tunic is Quirinus because he has a spear, and the one wearing a goatskin is Pan Lykaeos because of his manner of dress

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Lares Augusti in Rome is the sole justification for Ovid to examine them here—"the benign old Lares" were supplanted by the Lares Augusti. Such manipulation on the part of Augustus has already been addressed.

59 Littlewood 2001: 931; Wiseman 2008: 184.

60 Littlewood 2001: 916.

61 Littlewood 2001: 916.

62 Wiseman 1995: 67; see Wiseman (1995: 67–69) for discussion of the different attributions scholars have derived for these figures.

and the “throwing-stick” that he is holding; he proposes that the female figure is Tacita (originally Lara), the other male figure is Hermes, and that they are the mother and father of the twins who are the Lares (see Figure 8).<sup>63</sup> He maintains that the identification of the third male figure as Hermes is convincing because he is wearing a winged-hat and short cloak.<sup>64</sup> These figures, as he has identified them, were associated with holidays that fell within the period of the Parentalia festival for commemorating deceased individuals which was from February 13 to 21: the Lupercalia (February 15) was celebrated for Pan Lykaeos, the Quirinalia (February 17) for Quirinus, and the Feralia (last day of the *Parentalia*) for Muta/Tacita.<sup>65</sup>

From the picture on the mirror, he deduces that Lara became pregnant with the Lares on May 1 when she was raped (and had her tongue ripped out); the Lares were born in February (the first month of the old Roman calendar was March, so there would have been nine months between May and February), and “when the dead can again revisit the world above.”<sup>66</sup> He suggests that what is taking place is a gathering of the Lares with their parents during the Lupercalia, and that they “protectors of the Roman state, are found by Pan, god of the wild (and of the Lupercal), and Quirinus, god of the Roman People (Quirites).”<sup>67</sup> I find Wiseman’s arguments about the mirror to be cogent, particularly his assertion that Hermes is one of the figures in the image, and I think that the structure of the old Roman calendar supports his theory about the festivals

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63 Wiseman 1995: 70.

64 Wiseman 1995: 69.

65 Wiseman 1995: 70.

66 Wiseman 1995: 71.

67 Wiseman 1995: 71.

represented on the mirror.

Newlands also observes an interaction between passages in the second and fifth books. She argues that Mercury's involvement in Lara's narrative slightly undermines his "authority as the bearer of Roman values" in the passage that he narrates to Ovid about Castor and Pollux (5.693–720).<sup>68</sup> This passage concerning May 20th recounts the origins of the constellation Gemini: Castor and Pollux become this constellation after a battle against Idas and Lynceus (5.715–720). The battle was instigated by Idas and Lynceus because Castor and Pollux violated the women who were promised to Idas and Lynceus (5.699–702). She argues that these two passages treating Mercury can be reconciled; in particular, there is conformity between the matter-of-fact way that he recounts the rape that occurs at 5.700 and the depiction of Mercury "as a god without scruples" in Lara's narrative.<sup>69</sup> Such a consistency between books suggests that Ovid had the previous narrative in mind while writing the latter (or vice versa).

That four different scholars have contended that there are links between books 2 and 5, including ones that relate to Lara's narrative, establishes a basis for my argument about an interaction between Lara's and Flora's narratives. The creation of an image that represented festivals in both February and May prior to the *Fasti*, as Wiseman has argued, may indicate that the Romans perceived a connection between them, and would have expected Ovid to discuss the Lares in both books 2 and 5.

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68 Newlands 1995: 72.

69 Newlands 1995: 72.

## Conclusions

On its own, Lara's narrative represents a subversive commentary by Ovid on Augustus, the Lares, and the issue of freedom of speech. There is also a criticism of Augustus that, as both McDonough and Littlewood have asserted, is analogous in construction to the one delineated in the previous chapter. Since there are no characters in Lara's narrative who experience a distribution of *auctoritas*, within the grouping proposed in this study, her narrative is primarily a foil to the narratives of Callisto and Flora. The differences and similarities between the passages of Callisto and Lara at narratological, philological, and thematic levels allow Ovid to achieve the effect of underscoring the loss of Callisto's *auctoritas*, while expressing the severity of Jupiter's exercise of *auctoritas*. This concept of Jupiter mercilessly punishing those who subvert his *auctoritas* relates to the arguments made by scholars about Ovid's depiction of Jupiter and Augustus in the *Fasti*. Jupiter does not like to share *auctoritas*; he tramples on the *auctoritas* of others, but will not tolerate anyone trampling on *his*. Ovid deviates from Virgil's episode in the *Aeneid* where Jupiter imbues Juturna with *auctoritas* because to include this element in his own narrative would contradict his depiction of Jupiter in the *Fasti*. Moreover, Lara's narrative will work with Flora's to underscore the subversiveness of an already subversive narrative. The narratological model that was outlined in the Introduction and applied to Lara's narrative here will also help to elucidate how Lara's and Flora's narratives are inverses of each other. Finally, several studies have demonstrated how there is interplay between Lara's narrative in book 2 and passages in

book 5. This helps support my assertion that the narratives of Lara and Flora work in concert with each other, as well as with those of Callisto and Carna, to denounce how Augustus, by means of his association with Jupiter in the text, handles the *auctoritas* both of himself and of others.

In the following chapter, I will demonstrate how Ovid has inverted the functions of Lara's narrative in Flora's. We will encounter Juno and Jupiter once again, but the former plays a much larger role than the latter, who again experiences a subversion of his *auctoritas*. While Flora, like Callisto and Lara, is a victim of sexual assault, she experiences a very different outcome than Callisto and Lara did; for Flora *gains* *auctoritas* as a consequence of her attack instead of losing or being denied *auctoritas*. Furthermore, her subversion of Jupiter's *auctoritas* has a result that diverges from Lara's. Flora's narrative, however, is much more complex than this since the act of subversion committed by Flora is only compounded by the other subversive elements in her narrative.



### Chapter Three

#### ***‘arbitrium tu, dea, floris habe’ (Fast. 5.212): Flora***

The last chapter focused on the rape of Lara as a consequence of her subversion of Jupiter’s *auctoritas*. What happens to Lara is significant because Flora, whom I discuss in this chapter, has the exact opposite experience even though she essentially does the *same* thing to Jupiter. The narrative of Flora’s rape should also be considered along with Callisto’s because the themes of the distribution and subversion of *auctoritas* manifest themselves in almost the same way as they do in Callisto’s narrative. Flora’s rape, however, effects a distribution of *auctoritas* rather than a denial of it. At a structural level, Flora’s narrative corresponds to that of Lara’s and is actually the inverse of Lara’s narrative. Such an inversion is important because it adds another dimension of subversion to an already subversive narrative. After introducing the reader to Flora’s narrative and outlining the distribution and subversion of *auctoritas*, I will reveal the layers of subversion that involve Mars, Augustus, Flora’s status as a goddess, and gender and sexuality. I will analyze the lexical and thematic parallels between Flora’s narrative and the narratives of Lara and Callisto, and apply the narratological model to demonstrate how Flora’s narrative is the opposite of Lara’s. Finally, I will address the issue of disparity and what it ultimately says about Ovid’s attitudes towards Augustus and the

distribution of *auctoritas*.

### Flora: A Tale of the Distribution and Subversion of *Auctoritas*

Flora's narrative comprises lines 183–378 of book 5, but since the first seventy-eight lines contain the elements that are most relevant to my study, I will limit my discussion to those (183–260).<sup>1</sup> Her narrative is from the May second passage when her festival, called the Floralia, concludes, which Fantham characterizes as “the most prominent sequence of the month”.<sup>2</sup> The Floralia was celebrated from April 28 to May 2 and was renowned because of the sexual nature of its shows.<sup>3</sup> In 173 B.C. it became a yearly event, consisting of dramatic productions for the first five days and concluding with *ludi circenses*.<sup>4</sup> The performers in these productions were prostitutes and showgirls, and it became customary for them to disrobe if the audience insisted on it.<sup>5</sup> Wiseman argues that Flora's “games had been controversial from the start, so here too we may guess that Augustus chose to distance himself from so uninhibited a festival.”<sup>6</sup>

Ovid begins this passage by addressing Flora as “Mother of flowers”

(*Mater...florum*, 183) and declaring that “merry games” (*ludis...iocosis*, 183) should be

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- 1 The remaining lines consist of the following: the explanation that Flora's dominion also includes agricultural products, such as olives and honey (261–274); the reason for the Floralia (275–330); discussion of the nature of her festivities (331–374); and Ovid's prayer for the longevity of his work and for Flora's blessing (375–378). Nagle (1996: 48 *ad loc.* 183–378) maintains that Flora's speech (195–374) “is a hymn to herself”.
  - 2 Fantham 1992: 50; she, however, gives this passage's date as May 3.
  - 3 Wiseman 2002: 293.
  - 4 Wiseman 2008: 178; while he asserts that the location for the *ludi circenses* was the Circus Maximus, he suggests that the rest of the festivities occurred there as well.
  - 5 Wiseman 2008: 178–179.
  - 6 Wiseman 2002: 293. He (2002: 293 n.111) refers the reader to Barchiesi 1997: 133 who maintains that “[i]t is clear that the festival of Flora cent[re]s on the liberation—and the control—of ludic impulses, and on the celebration of female sexuality.”

held in her honour. He explains that Flora's celebration starts in April and continues into May. He entreats her, "You yourself instruct who you are" (*ipsa doce quae sis*, 191) since, as he asserts, "the opinion of men is fallacious; you will be the best authority of your own name" (*hominum sententia fallax; optima tu proprii nominis auctor eris*, 191–192).<sup>7</sup> As Flora, who exhales roses throughout her speech, states (195–204):

*'Chloris eram quae Flora vocor: corrupta Latino* 195  
*nominis est nostri littera Graeca sono.*  
*Chloris eram, nymphe campi felicitis, ubi audis*  
*rem fortunatis ante fuisse viris.*  
*quae fuerit mihi forma, grave est narrare modestae;*  
*sed generum matri repperit illa deum.* 200  
*ver erat, errabam; Zephyrus conspexit, abibam;*  
*insequitur, fugio: fortior ille fuit.*  
*et dederat fratri Boreas ius omne rapinae,*  
*ausus Erecthea praemia ferre domo.'*

'I who am called Flora was Chloris: the Greek letter 195  
of my name was marred by the Latin sound.  
I was Chloris, nymph of the blessed field, where you hear  
that before there was property for fortunate men.  
To relate what my beauty was is grievous to me who is unassuming;  
but it found a god as a son-in-law for my mother. 200  
It was spring, I was wandering; Zephyrus caught sight of me  
as I was going away;  
he follows after, I flee: he was stronger.  
and Boreas had given every right of rape to his brother,  
he dared to carry off the rewards from the Erecthean house.'

After her rape, Zephyrus compensates Flora with a marriage in which she has no grievances. She describes how she revels in spring and has "a fruitful garden in endowed fields" (*fecundus dotalibus hortus in agris*, 209) which Zephyrus provided with "well-bred" (*generoso*, 211) flowers. In addition, he told her "you, goddess, have authority of

<sup>7</sup> My translation has benefited from the commentary of Nagle 1996.

the flower" (*ait 'arbitrium tu, dea, floris habe'*, 212).

According to Flora, in the early stages of spring the Hours "gather together [her] gifts into light wicker baskets" (*inque leves calathos munera nostra legunt*, 218) and the Graces create garlands. She also explains that she made the narcissus flower and converted "Therapnean blood" into a flower (*Therapnaeo feci de sanguine florem*, 223); the saffron, anemone, and violet flowers were also created by her.<sup>8</sup> She then asserts (229–242):

*'Mars quoque, si nescis, per nostras editus artes:*  
*Iuppiter hoc, ut adhuc, nesciat usque, precor.* 230  
*sancta Iovem Iuno, nata sine matre Minerva,*  
*officio doluit non eguisse suo.*  
*ibat, ut Oceano quereretur facta mariti;*  
*restitit ad nostras fessa labore fores.*  
*quam simul aspexi, 'quid te, Saturnia,' dixi* 235  
*'attulit?' exponit, quem petat, illa, locum,*  
*addidit et causam. verbis solarbar amicis;*  
*'non' inquit 'verbis cura levanda mea est.*  
*si pater est factus neglecto coniugis usu*  
*Iuppiter et solus nomen utrumque tenet,* 240  
*cur ego desperem fieri sine coniuge mater*  
*et parere intacto, dummodo casta, viro?'<sup>9</sup>*

'Mars also, if you do not know, was brought into the world by my skills:  
 May Jupiter constantly be, up to this time, ignorant of this, I beg. 230  
 Sacred Juno, since Minerva was born without a mother,  
 was grieved that Jove was not in need of her duty.

8 Nagle (1996: 51 *ad loc.* 223–24) explains that *Therapnaeo...florem* refers to the creation of the hyacinth from the blood of Hyacinthus; she (1996: 52 *ad loc.* 227) states that these flowers correspond to the names *Crocon* (*crocus*, -i), *Cinyraque* (*Cinyras*, -ae), and *Attin* (*Attis*, -idis) in the Latin text, respectively.

9 I have employed the Latin text of Nagle 1996 here since I believe that her use of punctuation indicates most clearly who is speaking when there is direct discourse within Flora's direct discourse (as reported by Ovid). Nagle's text differs from that of Alton, Wormell, and Courtney (1998 [2005]) at line 231 (*sancta Iovem Iuno nata sine matre Minerva*), lines 235–238 (*quam simul aspexi, 'quid te, Saturnia,' dixi / ,attulit?' exponit, quem petat, illa, locum; / addidit et causam. verbis solabar amicis. / ,non 'inquit, verbis cura levanda mea est.*) and line 241 (*cur ego desperem fieri sine coniuge mater*).

She was traveling to lament the deeds of her husband to Ocean;  
 she stood still at our doors exhausted from the effort.  
 As soon as I glimpsed her, I said, 'what, Saturnia, has 235  
 brought you?' She explains which place she seeks,  
 and she added the reason. I was trying to comfort her with friendly words;  
 she says, 'my concern ought not to be mitigated by words.  
 If Jupiter is made a father with the skill of his spouse neglected  
 and he alone holds both names, 240  
 why should I despair of becoming a mother without a husband,  
 and giving birth, provided that I am chaste, with a man untouched?'<sup>10</sup>

Next, Juno declares that she will look everywhere and try everything in order to  
 become pregnant without having intercourse. Flora recalls looking irresolute (*dubitantis*,  
 245) while Juno was in the midst of speaking. Juno interprets Flora's expression as  
 signifying that Flora has an idea how Juno can achieve this goal. As Flora recounts (247–  
 256):

*ter volui promittere opem, ter lingua retenta est:*  
*ira Iovis magni causa timoris erat.*  
*'fer, precor, auxilium!' dixit 'celabitur auctor,'*  
*et Stygiae numen testificatur aquae. 250*  
*'quod petis Oleniis' inquam 'mihi missus ab arvis*  
*flos dabit: est hortis unicus ille meis.*  
*qui dabat "hoc" dixit "sterilem quoque tange iuvenecam*  
*mater erit." tetigi, nec mora, mater erat.'*  
*protinus haerentem decerpsi pollice florem: 255*  
*tangitur et tacto concipit illa sinu.<sup>11</sup>*

Three times I wanted to promise help, three times my tongue was restrained:  
 The wrath of great Jove was the reason for my dread.  
 'Bring assistance, I beg!' she said. 'The originator will be concealed.'

10 The sense here is that Juno is questioning why it should not be acceptable for her to become pregnant without her husband's involvement if she did so through non-sexual means. Therefore, *vir* should be translated as "man" rather than "husband". Cf. Boyle and Woodard's 2000 translation of this passage.

11 Again, I have used Nagle's 1996 text here for the sake of clarity. Her text deviates from that of Alton, Wormell, and Courtney at line 249 (*fer, precor, auxilium 'dixit, celabitur auctor'*), line 251 (*quod petis, Oleniis 'inquam, mihi missus ab arvis*), and lines 253–256 (*qui dabat, 'hoc' dixit 'sterilem quoque tange iuvenecam, / mater erit': tetigi, nec mora, mater erat. ' / protinus haerentem decerpsi pollice florem; / tangitur, et tacto concipit illa sinu.*).

And the divinity of the Stygian water bears witness of this. 250  
 'That which you seek,' I say, 'a flower sent to me  
 from the fields of Olenos will bring about:  
 it is unique in my gardens  
 He who gave it to me said, "touch a barren heifer with this and  
 she too will be a mother." I touched, and with no delay,  
 she was a mother.'  
 Immediately I plucked away the cleaving flower with my thumb: 255  
 she is touched and conceives since her womb has been touched.

After this, Juno gives birth to Mars. Flora concludes this part of the narrative by stating that Mars, "mindful of his birth received on account of me, said 'you also will have a place in Romulus' city'" (*memor accepti per me natalis 'habeto tu quoque Romulea' dixit 'in urbe locum'*, 259–260). Again, while Flora's narrative continues until line 374, I omit discussion of the remaining lines since my focus here is on the events that relate to *auctoritas*.

Ovid indicates Zephyrus' distribution of *auctoritas* to Flora with the words '*arbitrium tu, dea, floris habe*' (212). Here *arbitrium* means "control" or "authority", which is synonymous with the definition of *auctoritas* that I use throughout this study, but its primary meaning is "a legal process" or "the settlement of a dispute by submission to an arbiter".<sup>12</sup> Just as Ovid magnified the *auctoritas* that Diana promised to Callisto with his use of a word that was also one of Augustus' titles, he increases the legitimacy of Flora's *auctoritas* by evoking the language associated with actual Roman legal practices.<sup>13</sup>

12 OLD s.v. *arbitrium* 5 and 1. Cited as examples of sense 5 of this word are Cicero's *In Verrem* 1.150 and *De Republica* 1.42, and Ovid's *Remedia Amoris* 4.68. Cicero's *Pro Roscio Comoedo* 11 and *De Officiis* 3.70, and Ovid's *Epistulae ex Ponto* 5.36 are listed as instances of sense 1 of the word.

13 If we assign the primary meaning of *arbitrium* to Zephyrus' words and imagine that he has made Flora an arbiter of matters pertaining specifically to flowers (*floris*), then she has also overstepped her *auctoritas* since she is effectively resolving the conflict between Juno and Jupiter by providing Juno

Two lines in the passage denote the subversion of Jupiter's *auctoritas* that Flora and Juno perpetrate. Lines 230 (*Iuppiter hoc, ut adhuc, nesciat usque, precor*) and 249 (*ira Iovis magni causa timoris erat*) indicate Flora's desire that Jupiter never find out what she has done and her anxiety over assisting Juno to become pregnant lest it invoke Jupiter's wrath. In this narrative, Boyd observes that Flora, whom she categorizes as a "nobody goddess", transcends Jupiter.<sup>14</sup> Such a view supports the argument that Flora (with Juno) is undermining Jupiter's *auctoritas* since a victory over Jupiter would constitute a threat to his sovereignty. Moreover, it was the responsibility of noble men to manage their families; in particular, this involved controlling how they conducted themselves in sexual matters.<sup>15</sup> Therefore, both goddesses contravene Jupiter's *auctoritas* as *paterfamilias* since the addition of another family member would fall under Jupiter's leadership in this regard<sup>16</sup>. Here, there is a connection to Dolansky's study about the rape narratives of Callisto, Lara, and Lucretia in book 2. She argues that they are partially a "social commentary" on the moral legislation established by Augustus in 18–17 B.C.<sup>17</sup> In particular, this legislation was designed to penalize those who committed adultery and to promote both procreation and marriage through the use of sanctions and incentives; therefore, Augustus had made the affairs of the family into "state concern[s]".<sup>18</sup> Since the

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with the means to reproduce without Jupiter's involvement; Juno was clearly seeking a resolution to this issue with Jupiter because she was on her way to discuss it with Ocean when she happened upon Flora.

14 Boyd 2000: 77. Newlands (1995: 105) deems Juno's conception of Mars as an act of vengeance on Jupiter. Conversely, Murgatroyd (2005: 52) questions the validity of Flora's fear; he muses, "if Flora was really so frightened of retribution, why would she tell the story to Ovid for him to make it public."

15 King 2006: 137.

16 *OLD s.v. auctoritas* 6d for the sense of parental authority. Livy 26.22.15 is cited as an example of this meaning of the word.

17 Dolansky forthcoming: 2.

18 Dolansky forthcoming: 2.

episodes in the *Fasti* featuring Jupiter (Callisto and Lara) are close to ones featuring Augustus (*Pater Patriae* and the Caristia), the reader may construe the subversion of Jupiter's *auctoritas* in this regard as a subversion of these laws, and thus, this narrative could be construed as a critique on them as well.<sup>19</sup>

Not only is Flora's participation in Juno's conception of Mars subversive to the *auctoritas* of Jupiter, but Flora's narrative itself is subversive in several ways. Since I am not the first to perceive this about her narrative, I will outline what other scholars have argued is dissident about it. First, I will examine how Flora's narrative demeans the image of Mars as a god.<sup>20</sup>

### ***memor accepti per me natalis: Flora and Mars***

Mars is particularly relevant to Augustus since he magnified Mars' importance, as well as that of Vesta and Apollo, when he reorganized "the Roman pantheon to reflect the virtue and glory of his own family and rule."<sup>21</sup> Augustus reputedly vowed the temple to Mars Ultor at the time of his victory over Caesar's assassins in 42 B.C., and the very name of the temple is evocative of the retribution against Parthia by Augustus.<sup>22</sup> Since Mars was the mandatory recipient of offerings representative of the conquests of successful military campaigns, "[m]ilitary glory was to be displayed in a setting which

<sup>19</sup> I will address in a later section how Juno and Flora are also in violation of the legislation pertaining to adultery.

<sup>20</sup> Murgatroyd (2005: 93) suggests that Ovid may be attempting to do this in the narrative recounting Mars' rape of Rhea Silvia.

<sup>21</sup> Newlands 1995: 130. For discussion of Vesta and Flora see Fantham 1992: 51; Newlands 1995: 131, 140–143; Barchiesi 1997: 133–140; Boyle and Woodard 2000: xliii–xliv; and King 2006: 135–137.

<sup>22</sup> Beard, North, and Price 1998: 199.



explicitly evoked the emperor's authority."<sup>23</sup> Derision of Mars, then, is ultimately derision of Augustus.

According to Newlands, it is the validity of the "Roman exegesis" that is undermined by the juxtaposition of passages about Flora and Mars.<sup>24</sup> The former influences the interpretation of Ovid's discussion of the temple to Mars Ultor (5.545–598) by "offer[ing] divergent perspectives upon key concepts of war, Roman history, and revenge that are enshrined in the temple."<sup>25</sup> Consequently, the Flora/Juno episode in the *Fasti* engenders uncertainty about associating Mars with "patriarchy and war".<sup>26</sup> Littlewood asserts that there is dissonance between Mars arising from a flower and two female figures and his association with war.<sup>27</sup> These astute observations represent one layer of subversion in Ovid's treatment of Mars. The narrative is also inconsistent with the mythological tradition for the god's birth.

Juno's conception of Mars via Flora's intervention exists solely in the *Fasti*.<sup>28</sup> Homer relates that Zeus and Hera were the parents of Ares, Mars' Greek counterpart, and Hesiod states that Hera conceived Hephaestus through parthenogenesis.<sup>29</sup> Newlands asserts that "by offering a subversive view of the origins of the bellicose Augustan god [Mars], [the Flora/Juno narrative] destabilizes the Romans' strong sense of their

<sup>23</sup> Beard, North, and Price 1998: 199.

<sup>24</sup> Newlands 1995: 20.

<sup>25</sup> Newlands 1995: 89; see also Barchiesi 2002 for his examination of the passage on the temple of Mars Ultor.

<sup>26</sup> Newlands 1995: 105.

<sup>27</sup> Littlewood 2001: 929; see also Murgatroyd 2005: 52, who notes that there is added amusement in "the notion of Mars owing his origins to a flower."

<sup>28</sup> Newlands 1995: 105.

<sup>29</sup> Newlands 1995: 105; see also *Il.* 5.890–896, *Th.* 927–929, and Boyd 2000: 75, who argues that Ovid's narrative of Juno's conception of Mars originates from Hesiod's *Theogony* (line 927), but Hephaestus was the child that Hera conceived and bore.

masculine identity.”<sup>30</sup> Mars and Flora are contradictory figures because their domains are war and flowers, respectively.<sup>31</sup> Flora is similarly opposite to Augustus, as well, which heightens the already subversive use of her by Ovid in the account of the birth of Mars.

Boyle observes that the Floralia “and the sexual licence which [it] allowed” was problematic for “the puritanical ethos of the Augustan regime.”<sup>32</sup> Fantham proposes that what she perceives as Augustus’ intentional disregard for Flora’s cult may be due to the perception by stern individuals of the Floralia as being unseemly; he was more concerned with reinstating integrity than reinstating “traditional cult.”<sup>33</sup> Newlands explains that the way in which Ovid does not limit himself to one account to explain something “can in fact conceal an artful and sometimes subversive selectivity.”<sup>34</sup> “Subversive selectivity” is what Ovid could be employing in Flora’s narrative by implicating her in the birth of Mars because her celebration was not suited to Augustus’ principles. This intensifies what Newlands has already established as the undermining of Mars in Flora’s narrative.

Since the overall argument that I am making is that these four narratives function together as a commentary on Augustus and his attitudes towards *auctoritas*, these arguments are important because they demonstrate that Ovid is being derisive here. The existence of such derision establishes a basis for construing Flora’s narrative as critical of or challenging to Augustus. This narrative is also subversive in other ways that are

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30 Newlands 1995: 106.

31 Newlands 1995: 106; this also relates to her argument (1995: 104) about the fifth book’s “antithetical” framework. See also Littlewood 2001: 929 for this concept of the passages about Flora and Mars as contrary narratives.

32 Boyle 1997: 16; see also Boyle and Woodard 2000: xliii.

33 Fantham 1992: 50; see also Newlands 1995: 108 and Wiseman 2002: 293.

34 Newlands 1995: 59.

essential to Ovid's statement about Augustus and *auctoritas*.

### Flora and Status

Another issue that merits examination is Flora's status in literary sources because it is indicative of the inventiveness of her narrative in the *Fasti*. Fantham argues that Ovid's narrative about Flora and Varro's work, which survives in Pliny's *Natural History* book 18.284–293, are nearly the only sources for what is known about the cult of Flora since other authors under Augustus did not discuss the Floralia.<sup>35</sup> Boyd augments Fantham's argument by noting Flora's words at the beginning of her account of Mars' conception, *si nescis* ("if you do not know", 229), and Juno's promise to obscure Flora's involvement in the conception in order to obtain Flora's assistance, *celabitur auctor* ("the originator will be concealed", 249).<sup>36</sup> Her additions to Fantham's argument divulge how Flora's narrative has "novelty and a lack of authority".<sup>37</sup> Moreover, with respect to the Flora/Juno narrative, Newlands asserts that its origin is Ovid's imagination or "a very obscure Italian myth".<sup>38</sup> Boyd also maintains that the character of Flora in the *Fasti* "seems to be entirely [Ovid's] own creation" and a combination of references to the literature he liked the best.<sup>39</sup> If Flora gaining *auctoritas* or making Juno pregnant were

35 Fantham 1992: 50. She (1992: 49) maintains that Flora was among four gods Varro identified as rural Italian gods (*Rust.* 1.15–7), yet Virgil excluded her in his address to rural gods (*G.* 1.5–20). The other three gods that she lists are Bonus Eventus, Robigo, and Lympha.

36 Boyd 2000: 77. I will discuss the relevance of the phrase *celabitur auctor* in a later section.

37 Boyd 2000: 77.

38 Newlands 1995: 106.

39 Boyd 2000: 76. See also Murgatroyd 2005: 52, who argues that this narrative is unique, and that this "may mean that we are specially privileged to hear the unsuspected truth or that Flora has made the whole thing up, to magnify herself and perhaps also to trick us playfully. It is rather tantalizing."

details that were mentioned by other authors, it would be harder to argue that Flora's narrative was part of a larger commentary on Augustus and *auctoritas* since these features could be accounted for by arguing that Ovid was simply following precedent. Therefore, their uniqueness suggests that they are the result of deliberate consideration by Ovid.<sup>40</sup>

Ovid's depiction of Flora is also at variance with her status as a goddess. In his argument about the possibility of the fallaciousness of her statement in lines 195 to 196, Barchiesi refers to Flora as "a goddess who lives in the lower ranks of society."<sup>41</sup> Murgatroyd maintains that as Flora recounts her interaction with Juno, "she tries even harder to puff herself".<sup>42</sup> The Flora/Juno narrative, as he argues, "represents Flora as a real somebody, in touch with top divinities, helping the queen of gods and outwitting the king of the gods despite the danger to her doing that, and also behind the birth of Mars himself (all very impressive for a Roman readership)."<sup>43</sup> This idea of Ovid (or Flora herself, as Murgatroyd suggests) seemingly elevating the status of a goddess deemed to be "low" also adds to the subversive nature of this narrative, and if, as Murgatroyd asserts, the readers of the *Fasti* would be amazed by Flora, then her narrative would certainly command attention.

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40 This relates to Robinson's 2011: 374 assertion that acknowledging that an author has made a "choice" in the construction of a narrative indicates the relevancy of that "choice", and it is even more pertinent here since Ovid has likely devised, rather than selected, Flora's narrative.

41 Barchiesi 1997: 191. Boyd's (2000: 77) characterization of Flora as a nonentity has already been mentioned. Murgatroyd (2005: 50 n.48) notes the conspicuousness of Juno calling Flora a "nymph" (246), and how Flora is, nevertheless, a "parvenu". Wiseman (2002: 298) asserts that she "was a goddess of the people".

42 Murgatroyd 2005: 51.

43 Murgatroyd 2005: 51.

***tangitur et tacto concipit illa sinu: Issues of Gender and Sexuality***

Flora's narrative may have also been distinct to ancient readers because her participation in Mars' conception represents a subversion of gender roles. In fact, such a possibility is one of the most intriguing aspects of Flora's narrative. This idea of Ovid subverting gender in Flora's narrative is one that has been suggested already by scholars. In Newlands' study, she discerns a significant contrast between the foundational myths of Athens and Rome concerning gender. She contends that in the origin myth for the Athenian people, "[t]he mother is bypassed" because Athena, whom Hephaestus tries to violate, does not give birth to Erechtheus, but is only involved in his creation: Hephaestus' seminal fluid had contact with her thigh and it generated Erechtheus after it landed on the earth.<sup>44</sup> Conversely, the male's role in the procreative act is wholly circumvented in Ovid's version of Juno's conception of Mars; Newlands maintains that Juno is essentially the Romans' genesis, and this concept can also somewhat be applied to Flora "if we see her flower as equivalent to the semen that brushes Athena's thigh."<sup>45</sup> Since contact with the flower is what impregnates Juno (*haerentem decerpsi pollice florem: tangitur et tacto concipit illa sinu*, 255–256), the flower functions as the father's contribution in procreation, and thus analogous to Hephaestus' semen; by extension, Flora is analogous to Hephaestus because the flower belongs to her (*est hortis unicus ille meis*, 252).<sup>46</sup> This is a reversal of gender roles since Flora effectively "fathers" Mars.

I have delayed discussing the lexical significance of the phrase *celabitur auctor*

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44 Newlands 1995: 107.

45 Newlands 1995: 107.

46 I do not construe the flower as phallic here, and there is no entry for *flos* in Adams 1982.

("The originator will be concealed", 249) until now since I feel that it ultimately relates more to gender subversion than *auctoritas*, even though the words are philologically related.<sup>47</sup> Here the word has the sense of one who is the benefactor or origin of something such as "a gift".<sup>48</sup> It can also mean "an ancestor, progenitor" and, in particular, "a father".<sup>49</sup> I think that this latter definition is apt here since Flora is also the "father" of Mars as well as the source of Juno's pregnancy. That Juno's words can also be construed as "the father will be concealed" is reflective of Ovid inverting traditional gender roles in this narrative.

Murgatroyd notes something about the narrative that relates to Flora playing the male role. He argues that the Flora/Juno narrative is "a story with a sexual slant".<sup>50</sup> The apparent dissonance, at the lexical level at least, between Juno's stipulation (*intacto, dummodo casta, viro*, 242) and the description of the actual conception itself (*tangitur, et tacto concipit illa sinu*, 256) makes Murgatroyd's assertion about the nature of the narrative feasible. The adjective *intacto*, while masculine here as it modifies *viro*, also applies to Juno since the ramifications of being *casta* are that she herself also be *intacta*. This word primarily means "not touched" or "untouched", but can also mean "not having experienced sexual intercourse" or "virgin".<sup>51</sup> Ovid uses *intacto* to signify that Juno will

47 OLD s.v. *auctor* 2, where the meaning of a "person with a title to take action or make a decision, an authority" is given. Cicero's *In Pisonem* 4 and Virgil's *Aeneid* 12.159 are provided as occurrences of this usage.

48 OLD s.v. *auctor* 13d. *Fasti* 5.249 is cited as an example of this meaning of the word, as well as Virgil's *Georgics* 1.27.

49 OLD s.v. *auctor* 15b, which gives Virgil's *Aeneid* 3.503 and Horace's *Carmina* 1.2.36 as instances of this meaning.

50 Murgatroyd 2005: 51.

51 OLD s.v. *intactus* 1 and 3c. Virgil's *Aeneid* 1.345, Horace's *Carmina* 1.75, and Propertius 2.34.73 are cited as examples of sense 3c; see also Adams 1982: 186.

not engage in sexual intercourse, but also uses the cognate verb *tangere* (twice in the same line) to describe the occurrence of conception. That *tangere* actually means the opposite of *intacto* when he used the latter to denote sexual activity (or lack thereof) is slightly risqué.<sup>52</sup>

Even more suggestive is that the couplet conveying Juno's conception of Mars contains three verbs that have sexual connotations. In line 255 (*protinus haerentem decerpsi pollice florem*), Ovid uses the first person verb *decerpsi* to make it clear that Flora is the one who plucks the flower. Adams includes *decerpere* in his list of verbs used to denote "depri[ving] someone of virginity".<sup>53</sup> Deacy states that "flower picking has been regarded as signalling the "pluckability" of young women because it forms part of a series of connections between plucking a flower and "deflowering" a woman (a pun that works as well in Greek as in English)...".<sup>54</sup> This notion of "deflowering" becomes even more intriguing if one applies it to the Flora narrative. Ovid does not use an ablative that indicates the place from where Flora plucks the flower. Such a lack of specification allows for a reading in which Flora has already applied the flower to Juno's womb and is now removing the flower; therefore, Flora may be literally "deflowering" Juno. Even if one interprets Flora's actions as detaching the flower from its stem in proximity to Juno, she is still associated with this metaphor for taking a women's virginity. The flower itself is described as *haerentem* ("sticking", or "cleaving", 255). Adams maintains that this verb "has a wide range of attested sexual uses", and among these is Propertius' utilization of

<sup>52</sup> OLD s.v. *in-*<sup>2</sup> for *in-* as a negating prefix.

<sup>53</sup> Adams 1982: 196.

<sup>54</sup> Deacy 2013: 399.

the verb for intercourse (2.15.25).<sup>55</sup>

In the next line, Ovid uses the verb *tangere* twice to describe the impregnation of Juno (*tangitur et tacto concipit illa sinu*, 256). As I have already asserted, at the lexical level, this verb is in direct opposition to Juno's stipulation that she not become pregnant through sexual means; the repetition of this verb underscores her apparent deviation from this proviso. Moreover, there have been instances where this verb has been employed to intimate sexual relations, including in another work by Ovid.<sup>56</sup>

While Ovid uses the verb *tangere* in Flora's description of inseminating a barren cow (*hoc...sterilem quoque tange iuvenecam / tetigi, nec mora, mater erat*, 253–254), he does not use *haereo* and *decerpere* in these lines; Flora simply touches the cow with the flower to induce pregnancy, and this action seems akin to a medical procedure in that the flower is used by Flora to cure the cow's infertility. On the other hand, her description of Juno's insemination has the added step involving the flower, which allows Ovid to introduce two additional verbs with sexual connotations. Consequently, Ovid has ingeniously transformed what the reader would expect to be a chaste interaction between the two goddesses with sexually suggestive language.<sup>57</sup> The implication that Juno

55 Adams 1982: 181. *OLD s.v. haerere* 4 cites Catullus 21.6 and Cicero's *Pro Caelio* 67 as instances of this verb in the sense of "attach[ing] oneself closely (to a person), cling[ing], hang[ing] on".

56 Adams 1982: 185. Among the examples he includes are: Ovid's *Ars Amatoria* 2.692, Horace's *Sermones* 1.2.28 and 54, and Catullus 89.5. See also *OLD s.v. tangere* 4b.

57 For discussion of sexual acts between women see Williams 1999: 211–212, who explains that *tribades* were women who derived gratification from "penetrating", and argues that the issue they posed was that "their desires fail to align themselves with a set of fundamental rules: the male is to penetrate, the female to be penetrated. The "depraved pleasure" of these people is not homoerotic pleasure but pleasure taken in performing activities inappropriate to their gender." Thus, a reader would have to imagine that Flora is behaving as a *tribas* in her interaction with Juno in order to deem it as subversive to sexual norms. While their encounter has a sexual overtone, there is nothing in the Latin to suggest that Flora is "penetrating" Juno here.



conceived through means that were not so chaste constitutes subversion of Augustus' laws pertaining to adultery. Additionally, *both* goddesses engage in extramarital procreation; Flora also had a husband, so she, too, has produced a child outside of *her* marriage.

The subversion of gender and the subtle eroticism of this account are significant because they heighten an already subversive narrative. Both also magnify the disparity among rape narratives in the same work, especially where one victim is given the ability to impregnate another female character (a goddess) as a result of her rape while simultaneously avoiding insemination by her rapist.

Flora's narrative, particularly the Flora/Juno episode, is like a Matryoshka doll in that the examination of each subsequent subversive element reveals yet another subversive element, and the number of such elements (or "dolls") is seemingly endless. While the subversive nature of this narrative is important because it helps to justify an anti-Augustan reading of it, the ultimate goal of my study is to demonstrate how the Flora narrative works together with those of Callisto, Lara, and Carna (the subject of the next chapter) to criticize Augustus' treatment of *auctoritas*. In the next section, I examine the disparity that exists between Flora's and Lara's narratives, as well as Callisto's.

### **Connections: Flora, Lara, and Callisto**

In the previous chapter, I demonstrated how Lara's narrative in book 2 is connected to passages about Mercury and the Lares in book 5. The existence of thematic

and philological parallels between the narratives of Lara and Flora is what justifies reading and analyzing them as a unit. There is a similarity in the way that both Flora and Lara commit their acts of subversion against Jupiter. Like Lara, Flora commits her act of subversion (or its initial stages, as she is really working with Juno to do so) with speech directed towards Juno. In Lara's narrative, Lara goes to Juno and completes her undermining of Jupiter (which she initiated by commanding Juturna to run away) by telling Juno '*Naida Iturnam vir tuus...amat*' (2.605–606). Flora is prompted by the goddess to say '*quod petis, Oleniis...mihi missus ab arvis flos dabit...*' (5.251–252). In both narratives, these female figures subvert Jupiter by conveying information to Juno in order to assist her: Lara informs Juno that Jupiter intends to commit adultery, while Flora informs Juno how she can become pregnant without Jupiter. While Ovid discusses Jupiter's anger with respect to Flora's and Lara's defiant acts against him (*Iuppiter intumuit*, 2.607 and *ira Iovi magni causa timoris erat*, 5.248), Flora successfully escapes Jupiter's wrath while Lara bears the brunt of it.

I suggested previously that Juno functioned as more of an ally in Lara's narrative, or at least that her role in that narrative represented an evolution towards alliance. The language of Flora's narrative indicates such a shift: in line 5.237, Flora recounts that *verbis solabar amicis* ("I was trying to comfort her with friendly words"). The fact that Flora could even exchange "friendly words" with Juno shows that there is a change in Juno's relationship towards victims of rape in the *Fasti*. Conversely, in Callisto's narrative, Juno viewed Callisto as a rival (*paelice*, 2.179) and exacted vengeance on

Callisto for being raped by Jupiter. Unlike Flora and Lara, Callisto is raped by Juno's husband, so Juno can never perceive Callisto as anything other than an adversary even though Callisto is a victim of rape. In contrast to Lara's narrative, Flora's narrative provides us with the complete exchange between Flora and Juno, and since Juno perceives that Flora can perhaps help her, she asks for Flora's assistance. She swears the oath because Flora (rightfully) fears Jupiter's wrath. It is Juno's pregnancy, which is achieved through Flora's use of a flower, that allows Juno to complete her plan that ultimately subverts Jupiter. That Juno's role as an ally to the protagonist is more clearly defined in Flora's narrative than in Lara's is yet another contrast between the two. While Lara approaches Juno and uninhibitedly offers information that is unsolicited by the goddess, it is Juno *herself* who approaches Flora and requests information from her.<sup>58</sup>

Since there is interplay between several of the passages in these two books, a reader of books 2 and 5 may already be primed to also discern a lexical connection between Flora's and Callisto's narratives of rape. Line 5.254 begins with *mater erit* and ends with *mater erat*, a phrase that is spoken both by the person who gives Flora the flower and Flora herself (as Nagle makes clear in her text). The phrase that Ovid employs to indicate that Flora has successfully impregnated a barren cow, *mater erat*, is also found at line 2.176 (*quae fuerat virgo credita, mater erat*) in Callisto's narrative. This is remarkable because this very phrase is used to denote that Callisto, who had been impregnated by Jupiter, has given birth. In Flora's narrative this phrase is expressed in

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58 This reveals another contrast between Lara and Flora: while Lara did not restrain her tongue (...*linguam...nec tamen illa tenet*, 2.602–603), Flora holds hers (*ter lingua retenta est*, 5.247) and only speaks *after* Juno has assured Flora that she will not reveal who was responsible for her pregnancy.

both the future and imperfect tenses to explain to Juno the flower's intended use (to make a sterile cow pregnant) and how it successfully served its purpose (how a sterile cow instantly became pregnant when Flora touched her with the flower). Therefore, like Jupiter, Flora now has the ability to make a female human (or god) or animal pregnant. The differences between Flora's and Lara's narratives are significant as well, and I will discuss how the narratological model highlights these.

### **Applying the Model: Flora's and Lara's Narratives as Opposites**

Now that the similarities have been observed between these passages, applying the narratological model introduced in the Introduction will demonstrate how Flora's narrative is the inverse of Lara's. Murgatroyd maintains that the Prelude stage with its functions of Arrival and Attraction (at line 201) and the Contact stage with its functions of Flight and Rape (at lines 202–203) are recounted “in a mere 2 lines with a flurry of verbs.”<sup>59</sup> He argues that the Aftermath stage comprises the majority of Flora's narrative and occurs in lines 205 to 214; the Recompense function is elaborated on, and it consists of marriage to Zephyrus, a delightful garden, and becoming the goddess who presides over flowers.<sup>60</sup> Since Murgatroyd has delineated all of the stages and functions of Flora's narrative, I need only add the functions of Distribution of *auctoritas* and Subversion of *auctoritas*. The Distribution of *auctoritas* is conveyed in line 212, while the Subversion of *auctoritas* is expressed in lines 251 to 260 (see Figure 4). Murgatroyd discerns a

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<sup>59</sup> Murgatroyd 2005: 70.

<sup>60</sup> Murgatroyd 2005: 71.

difficulty in determining which point in the narrative is the conclusion of the Recompense function.<sup>61</sup> Regardless of where the end of that function should be, the Subversion of *auctoritas*—whether it should be included in the actual narrative of rape or not—takes place after Flora’s rape, and that is what is vital for contrasting Flora’s and Lara’s narratives (see Figure 5).

The Arrival and Attraction functions both occur in the Preludes of Lara’s (2.585–612) and Flora’s (5.201) narratives. While the Contact stages are about two lines long for both characters, Lara’s Aftermath solely consists of her pregnancy (2.615). A pregnancy also occurs in Flora’s Aftermath, but since it is not Flora’s, that function cannot be applied here.

The major point of contrast between these two narratives is the stage in which the function of the Subversion of *auctoritas* belongs. In Lara’s narrative, this function unfolds in the Prelude of Lara’s narrative and is what leads to Lara’s rape in the first place. For Flora, however, it happens in the Aftermath of her narrative and is associated with the consequences of her rape, which are the functions of Recompense and Distribution of *auctoritas*. While it is Flora’s *auctoritas* that allows her to subvert (along with Juno) Jupiter’s *auctoritas*, her rape is ultimately the catalyst for the subversion. Rape is the mechanism by which *auctoritas* is distributed (or removed) in the narratives of this study. In Flora’s case, she would not have been the goddess of flowers or made Juno pregnant if she had never been raped. Likewise, if Lara had not subverted Jupiter, she never would have been raped or impregnated by Mercury. That Flora *impregnates* rather

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61 Murgatroyd 2000: 85.

than is impregnated highlights the inverse nature of these narratives.

Both Flora and Lara are successful in infringing upon Jupiter's *auctoritas* because Flora causes Juno's pregnancy and Lara disobeys Jupiter's command by doing the exact opposite of what he says (and more). Flora, however, escapes Jupiter's wrath (at least for the time being) because of Juno's oath to preserve Flora's anonymity; this is significant because Lara's narrative demonstrates what his wrath entails. It is astonishing that the event that led to both the savage removal of Lara's tongue and her rape (her subversion of *auctoritas*) does not result in the same for Flora, and in fact is caused by her rape (which presumably may have also been a consequence for her if Jupiter had punished her in a similar manner for her act of subversion). Examination of narrative structure has revealed that this disparity is what makes Flora's narrative so striking among the other narratives of rape in this study. There is also contrast in Flora's and Callisto's narratives because Ovid employs rape as a mechanism that bestows *and* denies *auctoritas*. In my final section, I address this issue and why it exists between these narratives.

### **Rape, *Auctoritas*, and Disparity**

Richlin was the first to observe the divergent outcomes for victims of rape in the *Fasti*. She describes them aptly as "a mixed bag", and in her categorization of these narratives, Flora's (as well as Lara's) are classified under "fortunate outcome".<sup>62</sup> Richlin does not specify who experiences the "fortunate outcome", so her designation of Lara's

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<sup>62</sup> Richlin 1992: 169; she also considers Carna's narrative, which I will examine in the final chapter, to be a fortunate outcome.

outcome as “fortunate” is problematic. It is not possible to ascertain whether the pregnancy and birth of the Lares was fortunate for her, whereas the outcome of Flora’s rape can definitely be classified as such because it led to her becoming a goddess and gaining *auctoritas*, which she employed to gain recognition from Mars for her role in his conception and birth.<sup>63</sup> Richlin does not observe that Flora gains *auctoritas* from her rape, but that she enables Juno to conceive without having intercourse.<sup>64</sup> She also argues that in Lara’s narrative, her punishment by Jupiter generates “stories” that belong to other characters.<sup>65</sup> Such an assertion also typifies this disparity between these narratives because Flora sets in motion the events that come *after* her rape. For instance, while she was acting in response to Juno’s request, Flora, nevertheless, used her knowledge and experience to make Juno pregnant; therefore, her actions were separate from those of her rapist.

In the three narratives that I have analyzed thus far, it is apparent that Jupiter does not tolerate having anyone interfere with his exercise of *auctoritas*, but he is not concerned with respecting the *auctoritas* of others. This idea is made clear in Flora’s narrative by her expression of fear at incurring Jupiter’s wrath for potentially helping Juno. Flora also subverts Jupiter’s *auctoritas* and never gets caught. Lara’s narrative illustrates how Jupiter becomes enraged when he is undermined and that he will exercise

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63 I think that there would be no such ambiguity in the case of Callisto: it is clear that the pregnancy was disastrous for her since it was what exposed that her oath had been broken (*uteri manifesta tumore proditur indicio ponderis ipsa suo*, 2.171–172).

64 Richlin 1992: 170.

65 Richlin 1992: 170; she states that this is also the case for Philomela. Newlands 1995: 107 argues about the Flora-Juno-Mars connection that “[t]his enclave of male power excludes the female as an independent force, and yet Roman masculinity may in the end derive solely from the female—and exotic Greek flower.”

his wrath against an individual who subverts him. Flora's and Lara's narratives act as foils for each other's since Lara's punishment highlights the subversiveness of Flora not receiving punishment even though she did something similar to what Lara had done.

Ovid's use of rape in this narrative to confer Flora's *auctoritas* is what allows for a comparison between her narrative and Callisto's, as well as the conduct of their respective rapists. It is significant that Flora's rapist is a different god who ends up giving her *auctoritas* because Zephyrus' willingness to imbue Flora with *auctoritas* is meant to contrast with Jupiter's denial of Callisto's *auctoritas*. Moreover, Ovid's depiction of Zephyrus in this narrative highlights via contrast how selfish (and immoral) Jupiter is in acting on his lust for someone who wants to maintain her virginity, particularly someone who must stay a virgin in order to have *auctoritas*. Thus, Flora's narrative demonstrates that other gods are capable of distributing *auctoritas* (Diana falls into this category, too, regarding Callisto), and that it may result in Jupiter ultimately being subverted as Flora's *auctoritas* over flowers (*arbitrium floris*, 212) is what allowed her to help Juno subvert Jupiter's *auctoritas* over his own household by procreating with Flora's assistance. There is the implication that Flora legitimately made Juno a mother because she did so in a way that was within her *auctoritas* as defined by Zephyrus. Even so, it is still an act that threatens the sovereignty of Jupiter, and the narrative in which this occurs is subversive on every possible level.



## Conclusions

The experiences of Flora constitute a radical departure from the plights of Callisto and Lara which were delineated in the first two chapters. That Flora does not suffer as these other nymphs do and that her rape effects a distribution of *auctoritas* rather than its loss is what makes her so unique among female figures in this study. Scholars have observed various subversive elements in Flora's narrative. Her depiction affects the image of Mars, who is specifically affiliated with Augustus. So, Augustus is undermined indirectly by Flora's implication in the narrative of Mars, but Augustus may also be undermined more directly because Flora's licentiousness represents what the *princeps* does not. Related to this is how Flora and Ovid seem to glorify her status predominately through the Flora/Juno narrative. Finally, Ovid effects a subversion of gender while simultaneously giving Flora's supposedly chaste encounter with Juno a sexual tone which serves to extenuate the subversion that is already at work. There are lexical parallels and also structural contrasts that function to highlight the disparity of these narratives, and ultimately the subversiveness of Flora's subversive narrative. With respect to the overall commentary about Augustus, Zephyrus' treatment of *auctoritas* serves as a foil to Jupiter's. However, Flora may also exemplify why Jupiter is reluctant to share *auctoritas*: because it will eventually lead to his *auctoritas* being infringed upon, as Juno conceived an important child without Jupiter's involvement and with a "nobody" goddess. By doing so, Juno not only undermined Jupiter's *auctoritas* as *paterfamilias*, but also contravened Roman law. The association of Augustus' familial/marital legislation with this narrative

creates yet another connection between Jupiter and Augustus in the poem.

In my final chapter, I will examine the narrative of Carna, who has a similar outcome from her rape by Janus. Janus demonstrates that he is also willing to grant *auctoritas*. Jupiter and Juno are absent from Carna’s narrative, but it functions much in the way that Flora’s does to contrast with Callisto’s. Carna, while sharing a fate similar to Flora’s, is more like Callisto as a character. Their similarities make Callisto’s loss of *auctoritas* even more pronounced because Carna actually gains *auctoritas* from her rape rather than suffering a denial of it.

## Chapter Four

### ***‘ius pro concubitu nostro tibi cardinis esto’ (Fast. 6.128): Carna***

Finally we come to the narrative of Carna. Like Flora’s, it contains a distribution of *auctoritas*, but does not have a subversion of *auctoritas*. Just as Flora’s narrative is a foil for Lara’s, so Carna’s narrative is a foil for Callisto’s. The philological and thematic parallels that connect the second pair of narratives actually create the contrast that exists between them which is emphasized by the application of the narratological model. The most relevant dissimilarity between Carna and Callisto is the way that they are treated by the gods who rape them. Carna will also be compared to Flora since they differ from each other in a manner that is relevant. After the introduction of the passage about Carna and what constitutes the distribution of *auctoritas*, I will discuss the significance of the other characters in the narrative and how they relate to Carna’s *auctoritas*. A narrative that precedes Carna’s will also be examined because it links books 2 and 6, and this is important concerning the interplay of Carna’s and Callisto’s narratives.

### ***spinam, qua tristes pellere posset a foribus noxas...dedit: Carna and auctoritas***

In the June first passage, Ovid recounts Carna’s narrative at 6.101–168. Ovid asserts, “The first day is given to you, Carna. This goddess is of the hinge” (*Prima dies*

*tibi, Carna, datur. dea cardinis haec est*, 101). He states that with his account he will clarify how Carna became a goddess. Her original name was Cranae, and she was a nymph who hunted in the country with a javelin and hunting nets. Men often made advances towards Carna, but they were “in vain” (*nequiquam*, 108). Carna was also thought to be the goddess Diana. Ovid delineates what she would do when approached by a man (113–118):

*huic aliquis iuvenum dixisset amantia verba,  
reddebat tales protinus illa sonos:  
'haec loca lucis habent nimis, et cum luce pudoris:  
si secreta magis ducis in antra, sequor.'* 115  
*credulus ante ut iit, frutices haec nacta resistit,  
et latet et nullo est invenienda modo.*

If to her some young man would have said affectionate words,  
she would answer immediately such words:  
'this place has too much light, and with light there is too much shame: 115  
if you lead me into a more hidden cave, I will follow.'  
He went credulous as before, she halted having lit upon shrubs,  
and is concealed and is to be found by no method.

When Carna is approached by Janus, she does the same to him. He, however, is able to see what she has done and where she is hiding, and rapes her (125–130):

*nil agis, en! dixi: nam te sub rupe latentem* 125  
*occupat amplexu, speque potitus ait*  
*'ius pro concubitu nostro tibi cardinis esto:*  
*hoc pretium positae virginitatis habe.'*  
*sic fatus spinam, qua tristes pellere posset*  
*a foribus noxas (haec erat alba) dedit.* 130

You accomplish nothing, see! I said: for he seizes you, hiding  
under a cliff, 125  
with an embrace, and having realized his hope asserts  
'the jurisdiction of the hinge will be yours for our copulation:  
have this reward for your discarded virginity.'

Thus he spoke and he gave the thorn, with which it was possible  
to banish forbidding  
harm from doors (this was white).

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The rest of Carna's narrative relates how she used her *auctoritas*. Ovid describes monstrous, bird-like creatures, called striges, who attack male infants. When they set upon an infant named Proca, his distraught nurse goes to Carna for assistance. As Ovid writes (151–154):

*pervenit ad Cranaen, et rem docet. illa 'timorem  
pone: tuus sospes' dixit 'alumnus erit.'  
venerat ad cunas; flebant materque paterque:  
'sistite vos lacrimas, ipsa medebor' ait.*

She reaches Cranae, and informs her of the matter. That one said,  
'put aside your fear: your nursling will be safe.'  
She had come to the cradle; both the mother and father were weeping:  
'check your tears, I myself will assist,' she says.

After she finishes speaking, Carna uses leaves from the arbutus tree to touch the doorways and thresholds three times. After pouring water on the entrances, (158–166):

*[exta] de porca cruda bimenstre tenet,  
atque ita 'noctis aves, extis puerilibus' inquit  
'parcite: pro parvo victima parva cadit.  
cor pro corde, precor, pro fibris sumite fibras:  
hanc animam vobis pro meliore damus.'  
sic ubi libavit, prosecta sub aethere ponit,  
quique adsint sacris respicere illa vetat:  
virgaque Ianalis de spina subditur alba,  
qua lumen thalamis parva fenestra dabat.*

160

165

She holds the raw entrails from two-month-old pigs,  
and in this fashion says, 'birds of the night, spare boys' entrails:  
a little animal victim falls in place of the little boy victim.  
Heart in place of heart, I beg, take entrails instead of entrails:  
we give this soul to you instead of the better one.'

160

Thus where she made the offering, she placed the entrails under the open air,  
 and she prohibits those who are present to look back:  
 and the white thorn of Janus is placed after a green twig, 165  
 on the little window which was giving light to the rooms.

As a result of Carna's actions, the striges left Proca alone and he recovered.<sup>1</sup>

In this narrative, Carna is associated with both Cranae and Cardea who is the "goddess of hinges"; these associations occur at lines 107 and 101 respectively.<sup>2</sup>

Littlewood argues that Carna is not linked to "*cardo-inis* [sic]" elsewhere in literature.<sup>3</sup>

She makes a similar argument about Cranae, and maintains that it appears that Ovid originated this name.<sup>4</sup> Moreover, Newlands alleges that Carna's rape exists exclusively in the *Fasti*.<sup>5</sup> These statements about Carna are relevant because the more likely it is that the details of her narrative are Ovid's own creation, the greater the probability that those details are there to serve the poet's agenda.

Carna's narrative contains a distribution of *auctoritas* which Ovid conveys with the words '*ius pro concubitu nostro tibi cardinis esto: hoc pretium positae virginitatis habe*' (127–128). The word *ius* has the meaning of "rights over others, authority,

1 McDonough (1997: 315) refers to the passage that immediately follows (6.169–182) as "the ritual" that corresponds to "the myth" of Carna. In this passage, Ovid discusses the reason why certain food items are consumed on the June Kalends; he explains that "fat lard" (*pinguia...larda*, 169) and "the bean mixed with warm spelt" (*mixta...cum calido...faba farre*, 170) are eaten because Carna "is ancient, and is nourished by the food to which she was accustomed before" (*prisca...est, aliturque cibis quibus ante solebat*, 171); opulent meals are not sought after by this goddess. During these times, beans and grain grew, and pigs were sacrificed for feast days. Ovid concludes "whoever should have eaten the two which were mixed together on the sixth Kalends, they say that his internal organs are not able to be damaged" (*quae duo mixta simul sextis quicumque Kalendis ederit, huic laedi viscera posse negant*, 181–182).

2 Boyle and Woodard 2000: 283–284 *ad loc.* 6.101–102.

3 Littlewood 2006: 39 *ad loc.* 101.

4 Littlewood 2006: 41 *ad loc.* 107; see also Boyle and Woodard 2000: 284 *ad loc.* 6.107.

5 Newlands 1995: 144; see also Murgatroyd 2005: 89.

jurisdiction (conferred by law)".<sup>6</sup> Like *arbitrium* (5.212), this word is comparable to *auctoritas*, as I have defined it. In order to understand the significance of this jurisdiction that Carna is granted, the figures of Janus and Proca must be analyzed.

**'ius vertendi cardinis omne meum est': Janus and *auctoritas***

McDonough refers to Janus as "the liminal god *par excellence*".<sup>7</sup> There was a temple to Janus Geminus in the Roman Forum which kept its doors open when Rome was involved in wars and shut in times of peace.<sup>8</sup> Green states that it is uncertain how important Janus was to Rome during the principate of Augustus, but that this temple was surely relevant to Augustus because of "its symbolic association with the maintenance of peace."<sup>9</sup> In the January first passage (1.89–284), the god comes to Ovid and answers his various questions, such as why Janus is the only double-faced god (91–92), as well as questions related to the offerings that were made to him and the festivities held in his honour (171–172, 175–176, 185–186, 189–190).<sup>10</sup> About his dominion, Janus explains (1.117–120):

*'quicquid ubique vides, caelum, mare, nubila, terras,  
omnia sunt nostra clausa patentque manu.  
me penes est unum vasti custodia mundi,  
et ius vertendi cardinis omne meum est.'*

120

6 OLD s.v. *ius* 13. Ovid's *Fasti* 2.852 is cited as an example of this usage, as well as Cicero's *Orationes Philippicae* 4.9 and Livy 1.26.9.

7 McDonough 1997: 333.

8 Boyle and Woodard 2000: 169 *ad loc.* 1.121.

9 Green 2004: 68.

10 The other questions asked by Ovid in this passage are: why the beginning of the year is winter (149–150); why legal proceedings take place on the first day of the year (165–167); why the copper coin's iconography is so (229–230); why the focus of the cult of Janus is where it is (257–258); and the reason why Janus' temple is open while war is ongoing, but closed when there is no war (276).

‘Whatever you see everywhere—the heavens, the sea, the clouds, the lands—  
all things are closed and lie open by my hand.  
Belonging to me alone is the guarding of the vast world,  
and every right of turning the hinge is mine.’

120

It is significant that Janus claims that the “right” of the hinge is exclusively his (*‘ius vertendi cardinis omne meum est’*, 1.120) because it is precisely what he gives to Carna after he rapes her (*‘ius...cardinis’*, 6.127).<sup>11</sup> While Flora and Carna both gain *auctoritas* from their rapists, Carna’s experience is unique because Janus actually *shares* his *auctoritas* with her. Zephyrus, on the other hand, grants Flora *auctoritas* that is separate from his. As Janus himself indicates, his area of control is essential since he is responsible for keeping everyone and everything safe. After Carna’s rape, Janus shares this control with her. Just as the actions of Zephyrus in the Flora narrative can be contrasted with those of Jupiter in the Callisto narrative, Janus’ apportioning of his own *auctoritas* can be contrasted with Jupiter’s denial of *auctoritas* to Callisto.

### Ensuring the foundation: Proca, Numitor, and Romulus

Carna employs the *auctoritas* that Janus granted her to save an infant named Proca, who was a figure of some significance. The Romans’ knowledge about Proca was limited to the following: his children were Amulius and Numitor and for twenty-two years he was a king of Alba Longa.<sup>12</sup> One of Numitor’s children was Rhea Silvia who

11 Green (2004: 80 *ad loc.* 118) also observes a connection between this passage and Carna’s narrative in book 6. He argues that “Janus’ statement of the exclusiveness of his power is exaggerated: we later learn that he has bestowed on the nymph Carna, as compensation for raping her, an ability to open doors...”.

12 McDonough 1997: 316; see also Boyle and Woodard 2000: 285 *ad loc.* 6.143–144; Murgatroyd 2005: 149; and Littlewood 2006: 48 *ad loc.* 143.



was raped by Mars and gave birth to Remus and Romulus.<sup>13</sup> Since Carna plays a crucial role in the survival of Proca, her *auctoritas* ultimately allows Rhea Silvia to be born. Thus Carna is connected to the maternal side of the foundational myth while Flora is connected to the paternal side. Carna is not involved in the creation of life in her narrative as Flora is, but she certainly *preserves* an infant's life, and without this infant there would be neither Numitor nor Rhea Silvia. With this narrative, Ovid has associated Carna with the foundational myth of Rome since she ensures the survival of Romulus' great-grandfather.<sup>14</sup>

#### **'rapto Ganymede dolebam': Juno and Ganymede**

Yet it is not just the figures that appear in Carna's narrative that are important. While Juno is absent from Carna's narrative, she is in a passage that is not very far removed from it. Eighty-four lines before the passage concerning Carna, Juno speaks with Ovid (6.17–65). He is afraid of her at first, but she alleviates his fear as she asserts (6.21–26):

... 'o vates, Romani conditor anni,  
                   ause per exiguos magna referre modos,  
                   ius tibi fecisti numen caeleste videndi,

13 Boyle and Woodard 2000: 193–194 *ad loc.* 2.383–384.

14 It is not apparent why Ovid has Carna save Proca rather than a more well-known figure such as Numitor or Rhea Silvia. McDonough (1997: 333) argues that lines 6.160 to 161 contain a “proliferation of syllables *pro*, *par*, *pre*, *cor*, and *ca* [that] is truly striking; indeed, of these eleven words, only one does not participate in the phonetic play, and that word, significantly enough, is *victima*, the status of which is being transferred from infant to piglet, from Proca to *porca*.” Moreover, he maintains that the change from Cranae to Carna prepares the reader to perceive the shift of “the letter ‘R’” that occurs between the words Proca and *porca*. Perhaps, Ovid used Proca in this narrative in order to exploit such an effect. Murgatroyd (2005: 88) asserts that “[a]nother type of cleverness, *doctrina* (scholarship, learning), permeates the rapes, making for a piquant combination, as well as constantly intriguing and adding interest, point and exotic flavour.” Ovid, then, could have been trying to achieve this effect as well.

*cum placuit numeris condere festa tuis:*  
*ne tamen ignores volgique errore traharis,* 25  
*Iunius a nostro nomine nomen habet.'*

... 'oh daring poet, founder of the Roman year,  
 report great things through meagre methods,  
 you made for yourself the right of seeing a heavenly divinity,  
 when it was pleasing to write<sup>15</sup> of holidays in your metre.  
 Nevertheless do not be ignorant nor be dragged along by the mistake  
 of the people: 25  
 June has its name from my name.'

While Juno's words clarify, in her view, the origin of the name of the month, it is not what is most pertinent here.<sup>16</sup> What is important is the discussion, which comes a little later (6.41–44), of why she is so full of wrath towards the Trojan people because it evokes a passage from book 2 of the *Fasti*. Juno says that she "was grieved since Ganymede was snatched" (*rapto Ganymede dolebam*, 6.43). There is an earlier reference to Ganymede that is significant (2.145–148):

*Iam puer Idaeus media tenuis eminet alvo,* 145  
*et liquidas mixto nectare fundit aquas.*  
*en etiam, siquis Borean horrere solebat,*  
*gaudeat: a Zephyris mollior aura venit.*

Now the boy of Mount Ida is visible up to the middle of his belly, 145  
 and pours out flowing water with nectar mixed in.  
 Behold! Even if anyone was accustomed to shudder at the north wind,  
 he should be glad: a milder wind comes from Zephyrus.<sup>17</sup>

Ganymede, who is a Trojan prince, is the one whom Ovid refers to as *puer Idaeus*; Jupiter

15 *OLD s.v. condere* 14b; this line is cited as an example of the verb being used in this sense.

16 Boyle and Woodard (2000: 282 *ad loc.* 6.65–6) state that Hebe/Juventas provides a second derivation for the name of June. Barchiesi (1991: 7) maintains that Juno and Juventas dispute this matter vehemently, and that rather than Concordia conciliating in their debate, she argues for a different origin herself which "[makes] the atmosphere even stormier and [precludes] any possibility of a solution to the problem."

17 Again, I am indebted to Miller's 1985 commentary.

captured him so that he could be his cup-bearer.<sup>18</sup> In book 6, we get Juno's reaction to Jupiter's seizure of Ganymede. Her words with respect to this issue, then, ultimately connect back to book 2.<sup>19</sup> As mentioned in the first chapter, scholars have discerned that there is a deliberate placement of the passages that discuss Ganymede, *Pater Patriae*, and Callisto's narrative in the second book.<sup>20</sup> The association between the passages of Callisto and Ganymede is of particular note since a reference to the latter would ultimately bring the former to mind. These passages also involve or make reference to individuals being sexually assaulted by gods or authority figures. In the *Pater Patriae* passage (2.119–144), Ovid refers to Romulus' rape of the Sabine women; this is followed by the first reference to Ganymede (2.145–148) and Callisto (2.155–192), both figures who have both been raped by Jupiter, and at line 6.43, Ovid refers to Ganymede again and is more direct about that rape there.

Juno also says something in book 6 that is evocative of Callisto's narrative itself. She asks "why then am I called queen and *princeps* of goddesses, why did they give a golden sceptre to my right hand (*cur igitur regina vocor princepsque dearum, aurea cur dextrae sceptrum dedere meae?*, 6.37–38). This is a rhetorical question pertaining to both Juno's status as a sovereign goddess and her reasoning that if May is named after her adversary Maia, why can Juno not have the same granted to her. What is most significant, however, is that Ovid uses the same word (*princeps*) to describe Juno here that he uses to

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18 Boyle and Woodard 2000: 189 *ad loc.* 2.145–146.

19 While scholars have not previously argued for this connection between the two references, Boyle and Woodard (2000: 282 *ad loc.* 6.43–44) refer the reader to their earlier note about Ganymede (2000: 189 *ad loc.* 2.145–146).

20 Boyle 1997: 9; see also Dolansky forthcoming: 14 and Murgatroyd 2005: 93.

denote Callisto's promised *auctoritas* (*comitum princeps tu mihi...eris*, 2.160). Therefore, in addition to the indirect link by means of the allusions to Ganymede, there is a connection between Juno in book 6 and Callisto in book 2 in whose narrative Juno also appears.

**'hoc pretium positae virginitatis habe,': Carna and Callisto**

Carna's narrative contains a number of parallels, both lexical and thematic, to Callisto's narrative that I believe Ovid surely intended for readers to consider together, even though their placement in the poem is quite far apart. For instance, Carna is indirectly connected to Diana, the goddess who would have bestowed *auctoritas* onto Callisto. Ovid asserts that "Carna did not have a quiver, nevertheless they believed that she was the sister of Phoebus, and you ought not to be ashamed by her, Phoebus" (*non habuit pharetram, Phoebi tamen esse sororem credebant, nec erat, Phoebe, pudenda tibi*, 6.111–112). In Callisto's narrative, Diana is called Phoebe (2.163) so there is a slightly more direct association between the two since *Phoebe* (6.112), which is the vocative of *Phoebus* here, could also be the vocative of *Phoebe* (Diana).<sup>21</sup>

Moreover, as Littlewood has argued, Carna's comparison to Diana emphasizes both the dedication Carna has to hunt and the aversion she has towards the men who pursue her.<sup>22</sup> She also compares Carna to Daphne in the *Metamorphoses*; while both of

<sup>21</sup> It would be just as logical for Ovid to argue that Diana should not feel shame because of Carna, the one to whom Diana is being compared. However, I follow Boyle and Woodard 2000 in rendering *Phoebe* here as *Phoebus*.

<sup>22</sup> Littlewood 2006: 42 *ad loc.* 108; see also Murgatroyd 2005: 74.

them are often pursued by men whose advances are unwelcome, they “[cherish their] virginity, preferring the pleasure of the chase.”<sup>23</sup> The notion that huntresses spurn romantic affairs centres around their devotion to Diana/Artemis, who is a virgin herself.<sup>24</sup> Ovid identifies Callisto as a devotee of Diana’s (*Callisto sacri pars fuit una chori*, 2.156) and depicts her as swearing an oath of chastity and abstaining from sexual intercourse. While Ovid does not specify that Carna is a worshipper of Diana, the reader could infer that she is because she is also a huntress who strives to preserve her virginity. While it is unclear whether or not Carna is a follower of Diana, Ovid, nevertheless, has connected Carna to her (*Phoebi tamen esse sororem credebant*, 6.111), and this connection forms a basis for comparison between Carna and Callisto. Ovid uses the verb *cavit* (“guarded against”, 2.162) to describe how Callisto shunned men. With Carna, he uses *latet* (“is concealed” or “hides”, 6.118). These are different verbs, but by hiding from the young men who want to have sex with her, Carna is effectively “guarding against” those who would take her virginity. Both Carna and Callisto also seem to be successful in preserving their virginity until a god wants to have his way with them.

Virginity is philologically and thematically associated with the distribution of *auctoritas* in each narrative. After Janus rapes Carna, he says to her, “the jurisdiction of the hinge will be yours for our copulation: have this reward for your discarded virginity” (*‘ius pro concubitu nostro tibi cardinis esto: hoc pretium positae virginitatis habe,’* 6.127–128). At the beginning of Callisto’s narrative, she swears, “bows which I touch,

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23 Littlewood 2006: 42 *ad loc.* 108.

24 Littlewood 2006: 42 *ad loc.* 108.

may you be witnesses of my virginity" ( '*quos tangimus arcus, este meae testes virginitatis*' , 2.157–158). Diana's response to Callisto's oath is to promise her *auctoritas* ( '*foedera serva, et comitum princeps tu mihi...eris*' , 2.160–161). The word *virginitas* is even used in the genitive in both instances.

Yet this similarity is also a point of great divergence between the two narratives. While the word *virginitas* relates to the distribution of *auctoritas* at both 6.128 and 2.158, the nature of the distribution of *auctoritas* in both narratives is different. In Carna's narrative, through the act of rape, Janus has caused Carna to "discard" her virginity (*positae virginitatis*), but the ultimate result is for her to *gain auctoritas*, or rather a share of Janus' *auctoritas*. Conversely, Callisto's vow of virginity earns her the promise of *auctoritas*, but when Jupiter forces her to break her vow by raping her, Callisto *forfeits* the *auctoritas* that she would have been awarded for maintaining her virginity. There is also a striking contrast between what happens in Callisto's narrative and what Carna's *auctoritas* really signifies.

With respect to Carna, McDonough maintains that the way that Carna obtained her *auctoritas* is fundamental to comprehending why she has it, and that "belatedly Janus gives her the means to guard her gateways."<sup>25</sup> Furthermore, he observes that Carna's "control of liminal space is a way of counteracting bodily invasion."<sup>26</sup> He comments that the Latin in line 6.143 denotes how the attacks of the striges involve "penetration" of both the body and the home. Ovid achieves this effect by surrounding Proca's name,

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<sup>25</sup> McDonough 1997: 330–331.

<sup>26</sup> McDonough 1997: 331.

which occurs mid-line, with the preposition *in* (*in thalamos venere Procae: Proca natus in illis*).<sup>27</sup>

There are two instances of Ovid employing language associated with rape to indicate the dangers that the striges pose to human infants. First, the striges are described as having “beaks appropriate for pillage” (*rostra apta rapinis*, 6.133). Second, Ovid explains that they “injure the bodies snatched from their cradles” (*vitiant cunis corpora rapta suis*, 6.136).<sup>28</sup> Ovid has used both of these words earlier in the *Fasti* in conjunction with acts of sexual assault. The word *rapina* occurs in Flora’s narrative when she describes her rape by Zephyrus: *et dederat fratri Boreas ius omne rapinae* (“and Boreas had given every right of rape to his brother, 5.203). Ovid also employs *raptae* to denote the rape of Ganymede (6.43) and of the Sabine women three times in book 3 (3.203, 207, and 217), as mentioned in the Introduction. Therefore, Ovid has a precedent for using these words to describe the act of rape. My observations, along with McDonough’s philological note, strengthen the case for Carna having the power to protect bodies from the “invasion” of rape. His argument draws attention to the subversiveness of Carna’s narrative since she would be able to protect herself from the very same mechanism by which her *auctoritas* was bestowed upon her—and which caused Callisto to forfeit her *auctoritas*. The analysis of both narratives from the narratological perspective, however, will underscore the disparity between the two.

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<sup>27</sup> McDonough 1997: 332.

<sup>28</sup> While Littlewood does not make this association, she (2006: 46 *ad loc.* 135) observes that Horace utilizes *petere* in *Epode* 5.93, which is about a witch abducting a boy to use in a “love potion”, and that this is “a word often associated with violence and rape.”

**Applying the Model: Carna, Callisto, and Janus**

Murgatroyd divides Carna's narrative into two separate but related sections: the earlier one recounts the events that relate to Janus, while the later one concerns Carna and Proca.<sup>29</sup> I consider these episodes to be part of the same narrative as Carna's actions in the latter are part of the aftermath of her rape. While Murgatroyd discerns that there are six functions that occur relatively quickly in Carna's narrative, he does not specify what these are.<sup>30</sup> I presume that these six functions include Attraction, Overtures, Flight, Seizure, Rape, and Recompense. The Prelude of Carna's narrative consists solely of Janus' attraction to her (6.119). In the Contact stage, there are the four functions of Overtures (6.120), Flight (122), Seizure (125–126) and Rape (126). The Aftermath of her narrative only has the Recompense function which occurs at lines 127 to 130. This is the same place where the Distribution of *auctoritas* occurs (see Figure 6).

The Attraction function happens for both Callisto and Carna in the Prelude stages of their narratives. Both narratives also have the Distribution of *auctoritas* in the Aftermath stage. While this is the final function for Carna,—the Proca episode could be construed as an extension of the distribution of *auctoritas* since it is Carna's practice of it —Callisto's narrative has four more functions. The nature of this distribution itself is at variance in the two narratives. Callisto experiences the removal or denial of *auctoritas* from her rape, whereas Carna obtains *auctoritas*. It is also significant that the

29 Murgatroyd 2005: 149; he argues that "[a]s a final deft touch, although the reader does not realize it at first, 6.127–30 (where Janus recompenses Cranae after the rape) act as a pivot (or hinge) between the two tales."

30 Murgatroyd 2005: 70; he considers the first fourteen lines of her narrative to be "preamble" that "provide background".



Recompense function is absent from Callisto's narrative, and this constitutes one of the major differences between the two rapists in Callisto's and Carna's narratives (see Figure 7).

### ***visaeque cupidine captus: Jupiter versus Janus***

The dissimilarities between Jupiter and Janus as perpetrators of rapes in the *Fasti* are important for Ovid's overall message about Augustus and *auctoritas*. Ovid does not characterize Jupiter's and Janus' desire for their victims in the same way. Jupiter is depicted as *inmodico Iuturnae victus amore* ("having been subdued by unbridled longing for Iuturna", 2.585). Janus, on the other hand, is described as *visaeque cupidine captus* ("having been seized by desire for the one seen", 6.119). It is noteworthy that while Janus is captured by his lust for Carna, he is not overcome by it. In addition, Janus' desire is not characterized as being "immoderate", whereas Jupiter's is. Ovid likely intended for us to see Janus as slightly better than Jupiter here, and Janus' superiority in this regard underscores what Ovid has already implied about Jupiter's less than ethical conduct in the passages on Callisto and Ganymede.<sup>31</sup>

The Carna episode is also the only time that Janus is depicted as a rapist in the *Fasti*, whereas Jupiter is the rapist and would-be rapist in three out of the eight narratives of completed rape (Callisto's, Lara's, and Europa's), and Jupiter's rape of Ganymede is alluded to as well. Newlands argues that Janus' role as the rapist in Carna's narrative is

31 Green (2004: 70) argues that "[t]he Janus episode [1.89–284] represents both the first and longest appearance of any character, deity or mortal, in the poem." He calls this a "privileged position". See also Hardie 1991: 47.

astonishing, and that “[a]lthough Janus was never specifically associated with chastity, his treatment in Book 1 (89–288) as a wise avuncular god closely associated with peace and in function stationary, makes him an unlikely candidate for lover.”<sup>32</sup> Green’s impression of Janus in the first book is that he “comes across as a character who is jovial.”<sup>33</sup> Barchiesi maintains that Janus is connected to “*peace*”.<sup>34</sup> So, while Jupiter has a proclivity for rape Janus does not, and he may be a perpetrator of rape in Carna’s narrative because he is the only god that could grant her *auctoritas* over the hinge.<sup>35</sup>

More importantly, in the one instance where Janus has committed rape, his treatment of his victim is remarkably different from that of Jupiter. Janus’ words to Carna ‘*hoc pretium positae virginitatis habe*’ (6.128), indicate that he recognizes Carna’s virginity as something that is significant to her, and he commands her to take something valuable in return for it. Conversely, Jupiter does not bid Callisto to do likewise; in fact, the only references to Jupiter’s actions pertain exclusively to his rape of Callisto (*de Iove crimen habet*, 2.162; *quae fuerat summo nuper amata Iovi*, 2.182). Jupiter robs Callisto of her virginity which ultimately robs her of her *auctoritas*. Additionally, the rape made her pregnant which forced her out of the sacred band (*uteri manifesta tumore proditur indicio ponderis ipsa suo*, 2.171–172). While Janus and Zephyrus also deprive Carna and

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32 Newlands 1995: 144. Concerning Janus’s involvement in Carna’s narrative, which he refers to as “another instance of [Janus’] privileged status in the *Fasti*”, Barchiesi (1991: 21 n.43) argues that because of the failed rape attempts of Faunus and Priapus that “the reader expects a new failure: but Janus is the only successful male in the sexual scenes of the *Fasti*.” I find this assertion to be problematic because there are seven other completed rapes by perpetrators other than Janus.

33 Green 2004: 69.

34 Barchiesi 1991: 15; the italics are his.

35 Littlewood (2006: 44 *ad loc.* 127) maintains that what Janus grants to Carna here is suitable because he is “god of the door”.

Flora respectively of their virginity, they *grant auctoritas* to them. Flora's description of her rape and the aftermath indicates that restitution was made by Zephyrus ( '*vim tamen emendat*', 5.205). Janus outdoes Zephyrus by sharing his *auctoritas* with Carna rather than giving her *auctoritas* distinct from his own. In addition to this difference between their rapists, there is disparity in how Carna and Flora utilize the *auctoritas* that they gain from their rapes.

### **'sistite vos lacrimas, ipsa medebor': Carna's Courage versus Flora's Fear**

While both Flora and Carna gain *auctoritas*, they exercise it differently in their respective narratives. Littlewood has established a connection between the final book of the *Fasti* and Flora's narrative in book 5. She asserts that there is a parallel between the words that Mars speaks to Flora (5.259–260) and Juno (6.53–54) respectively.<sup>36</sup> Since Juno's words are part of the narrative that precedes Carna's, Littlewood's assertion strengthens my basis for claiming that Flora's and Carna's narratives may be read together.

When Juno presents Flora with the opportunity to exercise jurisdiction over the flowers, Flora is tentative. She describes herself as *voltum dubitantis habebam* ("I had the expression of one hesitating", 5.245) at the moment that Juno declares that she will

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36 Littlewood 2006: 21 *ad loc.* 53–4. Flora states, *qui accepti per me natalis 'habeto tu quoque Romulea' dixit 'in urbe locum*, ("he mindful of his birth received on account of me, said 'you also will have a place in Romulus' city'", 5.259–260), while Juno says at 6.53–54, *ipse mihi Mavors, 'commendo moenia' dixit 'haec tibi: tu pollens urbe nepotis eris' "* ("Mars himself said to me, 'I commit these walls to your protection: you will be powerful in the city of your grandson'"). In Juno's speech, I have altered the punctuation from Alton, Wormell, and Courtney's text for the sake of clarity. They punctuate this line as follows: *ipse mihi Mavors, commendo moenia' dixit, haec tibi: tu pollens urbe nepotis eris.* '.

search everywhere for a way to become pregnant without her husband. As soon as Juno perceives that Flora may have the power to solve her dilemma, Flora recalls that *ter volui promittere opem, ter lingua retenta est: ira Iovis magni causa timoris erat* ("Three times I wanted to promise help, three times my tongue was restrained: the wrath of great Jove was the reason for my dread", 5.247–248). It is only after Juno pleads for help and swears to keep Flora's involvement a secret that Flora reveals the solution that Juno seeks.

On the other hand, when Proca's nurse approaches Carna for assistance the goddess responds without hesitation or fear as indicated by the imperative mood.<sup>37</sup> She says *'timorem pone: tuus sospes...alumnus erit'* ("put aside your fear: your nursling will be safe", 6.152). She employs the imperative twice more in her subsequent speech: *'sistite vos lacrimas, ipsa medebor'* ("check your tears, I myself will assist", 6.154) and *'noctis aves, extis puerilibus...parcite'* ("birds of the night, spare boys' entrails", 6.159–160). Moreover, there is the sense that Carna has aplomb and that she is certain about Proca's fate: he will be "safe" (*sospes*, 152) and Carna *herself* will remedy the situation (*ipsa medebor*, 154).

I think, however, that this contrast between Flora and Carna says more about the gods involved in their narratives than it does about the confidence these goddesses have with respect to their individual domains. After all, Flora was eager to help Juno, as her three attempts at speaking indicate, but she was ultimately afraid of what Jupiter would do to her if she did. Once Juno swore to conceal the source of her pregnancy, Flora

37 While Littlewood (2006: 49 *ad loc.* 151–2) characterizes Carna's speech in line 152 as succinct and abrupt, as well as the sort that "helpful nymphs in *Fasti*" prefer, she does not comment further on the significance of Carna's use of the imperative mood.

helped. Flora was fearful because she recognized that assisting Juno in becoming pregnant without Jupiter's knowledge or involvement constituted subversion of his *auctoritas* as *paterfamilias*. When Juno alleviates her fear by swearing to keep Flora's participation a secret Flora finds the audacity to go through with the act. It would seem that Carna is infringing on Janus' *auctoritas* since he claimed that '*me penes est unum vasti custodia mundi, et ius vertendi cardinis omne meum est*' ("belonging to me alone is the guarding of the vast world, and every right of turning the hinge is mine", 1.119–120), but it is actually correct for her to do so as indicated by Janus' words *ius pro concubito nostro tibi cardinis esto* (6.127). Thus, Carna cannot subvert Janus' *auctoritas* in her narrative since Janus has delegated *auctoritas* of the hinge to her. Carna's actions ultimately benefit Janus as they ensure that Rome, the city where he has significance and where his temple is located, is founded in the first place. Carna can be bold and fearless in her narrative in contrast to the tentative (but nevertheless audacious) Flora because her exercise of *auctoritas* does not infringe upon Janus'.

Carna *not* subverting *auctoritas* in the process of using her own creates tension between her narrative and Flora's. While Zephyrus is willing to grant *auctoritas* to Flora and Diana intends to share (or delegate) hers to Callisto, Carna's is the only narrative of rape in the *Fasti* where the rapist apportions his own *auctoritas* to the victim. Jupiter, however, interferes with Diana's intentions to imbue Callisto with *auctoritas* by raping Callisto, but does nothing to compensate her for forfeiting her virginity (unwillingly and through force). It cannot even be argued that Callisto derives any benefit from being

impregnated by Jupiter as it is this very pregnancy that reveals that her oath of chastity has been compromised.<sup>38</sup> Jupiter also subverts Diana's *auctoritas*. His conduct in the Lara narrative demonstrates how he will not let others undermine his own sovereignty with impunity. Flora seems to escape his notice and wrath even though her exercise of *auctoritas* impedes Jupiter's. Ovid is depicting Jupiter not only as a god/authority figure who undermines and denies the *auctoritas* of others, but also as the *only* god who has his *auctoritas* subverted by a subordinate figure in these four narratives. Overall, Ovid conveys that the only god who has issues with *auctoritas* is Jupiter.

Jupiter is associated with Augustus in the *Fasti* through the connection between the *Pater Patriae* passage and the Callisto and Ganymede passages in book 2.

McDonough argues that an interrelationship between the two figures of Jupiter and Augustus is created by the placement of the Lara and Caristia passages together.<sup>39</sup>

Furthermore, there is also a correspondence between them via the inclusion of the Lares Compitales in Lara's narrative, as "suspicious readers" will insist.<sup>40</sup> If, in addition to these links, ancient readers also perceived that Ovid was contrasting Jupiter's conduct in the narratives of Callisto and Lara with that of Zephyrus and Janus in the narratives of Flora and Carna, then they might infer that Ovid was making a more general statement about Augustus limiting and/or manipulating the *auctoritas* of others in his exercise of *auctoritas* over Rome.

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38 See Dolansky forthcoming: 4 for her discussion of Callisto's denial of motherhood.

39 McDonough 2004: 366.

40 Robinson 2011: 372; see also Murgatroyd 2005: 93.

## Conclusions

While Juno and Jupiter are tangentially connected to Carna through an earlier passage where Juno speaks to Ovid, Carna's narrative belongs in this study of rape, *auctoritas*, and the *princeps* Augustus. The Juno narrative, which precedes Carna's, functions as a bridge between books 2 and 6 with its allusion to Ganymede. As already noted in the first chapter, the discussion of Ganymede in lines 2.145 to 148 evokes in the mind of the reader the idea of Jupiter as a rapist.<sup>41</sup> Perhaps what Juno says about Ganymede in book 6 accomplishes a similar effect by also reminding the reader of Jupiter's abhorrent conduct. The examination of the figures of Proca and Janus demonstrates how Carna utilizes her *auctoritas* to save an ancestor of Romulus from death, thereby guaranteeing his eventual birth, but she does not encroach upon Janus' *auctoritas* in doing so. The lexical and thematic parallels between Carna's and Callisto's narratives, along with the narratological model, highlight the differences between Jupiter and Janus which are important for Ovid's critique of the former. The divergent ways in which Carna and Flora act as authority figures ultimately reveal how Jupiter and Janus deal with *auctoritas*. In contrast to Diana, Zephyrus, and Janus, Jupiter deals with *auctoritas* in a way that is problematic for others. Since Ovid associates Jupiter with Augustus in the poem, what he may be implying is that such issues with *auctoritas*, particularly the reduction of others' *auctoritas*, are exclusive to the authority figure of Augustus.

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<sup>41</sup> Murgatroyd 2005: 93.

## Conclusions

My goal in analyzing the narratives of Callisto, Lara, Flora, and Carna in Ovid's *Fasti* has been to demonstrate how these narratives in books 2, 5, and 6 respectively are ultimately connected by the themes of the subversion and/or distribution of *auctoritas*. There is also intriguing interplay between these passages, particularly through the contrasts among them. I have argued that the interaction of these passages was intended by Ovid to criticize the ways that Augustus exerted his *auctoritas* over Rome. I construe *auctoritas* to be leadership or the legitimate control over other individuals or things, and I think that in this sense the word can be used to describe the control or leadership that Augustus had over Rome. Ovid's readers would have likely perceived connections between Jupiter's treatment of *auctoritas* in these narratives and Augustus' treatment of *auctoritas* since Ovid associates Jupiter with Augustus in the poem. My methodological approach has comprised lexical analyses, consideration of the socio-historical context within which the narratives were written, and the application of an adaption of Murgatroyd's narratological model. Murgatroyd's model, which I modified by adding the functions of Distribution of *auctoritas* and Subversion of *auctoritas*, strengthened my argument for reading these four narratives together by highlighting both their similar and dissimilar elements.



I began by arguing that Callisto experienced a removal or denial of *auctoritas* because she was raped by Jupiter. My basis for asserting that Callisto loses *auctoritas* is Diana's promise that Callisto will be *princeps* of her sacred band if she maintains her oath of virginity. Ovid's choice of the word *princeps* to designate Callisto's promised status creates a connection between Callisto's narrative and the *Pater Patriae* passage that precedes it. Dolansky maintains that there is a further lexical link between them with Ovid's use of the word *castas* in both, and the arrangement of these passages establishes a connection between Jupiter and Augustus. There are also layers of power struggles between Juno and Jupiter, and Diana and Jupiter, but Juno's *auctoritas* is ultimately not undermined by Jupiter. While Jupiter has supremacy over all other gods, I still consider his conduct in the Callisto narrative to be an infringement upon Diana's *auctoritas* because his actions interfere with her dominion over her *own* devotees.

In my chapter on Lara, I examined how she subverts Jupiter's *auctoritas* by directly disobeying his orders to detain Juturna and informing Juno of his intention to commit adultery. Juturna is also a character in Virgil's *Aeneid* who gains *auctoritas* over water from Jupiter, and Ovid deliberately diverges from this since it better suited his objective to depict Jupiter as a god who did not grant *auctoritas*. As Feeney and Newlands argue, the presence of the Lares in this narrative represents the dominion that Augustus had over speech in Rome. Lara's narrative is followed by a passage that also refers to Augustus as *Pater Patriae*; McDonough argues that this establishes a comparison between Jupiter and Augustus, just as it did with Callisto's narrative and the

first *Pater Patriae* passage.

Lara's narrative reinforces the themes relating to *auctoritas* in both Callisto's and Flora's narratives, and Ovid employs similar phrases to evoke associations between them. The passages about Lara and Callisto also share the thematic connections of characters forcing other characters to break their word and problematic familial interactions, as observed by Dolansky. Lara's narrative underscores Callisto's loss of *auctoritas* because, while Callisto has no one to rescue her from her sexual assault, Lara thwarts Jupiter's attempted rape of Juturna. The harsh punishment that Lara endures as a result of her insubordination to Jupiter is at variance with Flora's defiance of Jupiter that escapes retribution. I concluded the chapter by illustrating how Littlewood, Wiseman, and Newlands have discerned connections between books 2 and 5 with passages in the latter book about Mercury and the Lares that relate to Lara's narrative in the former. Their arguments helped me to justify reading Lara's and Flora's narratives together.

In the third chapter, I asserted that there is both a distribution of *auctoritas* and the subversion of Jupiter's *auctoritas* in Flora's narrative. Zephyrus imbues Flora with *auctoritas* over flowers after he rapes her, and she uses her *auctoritas* to impregnate Juno. Flora's role in the birth of Mars represents several intricate layers of subversion directed towards both Mars and Augustus. There is even more subversion with respect to gender and sexuality, which has been suggested by Newlands and Murgatroyd, but not elaborated on. My lexical analysis of the verbs used by Ovid to describe Juno's conception of Mars revealed that the supposedly chaste encounter between the two

goddesses was actually quite sexual in nature.

Flora's narrative is subversive on its own, but it ultimately works with the other three narratives of this study to make a statement about *auctoritas* and Augustus. There are thematic and philological parallels between Flora's and Lara's narratives, as well as a connection between Flora's and Callisto's narratives. The adapted narratological model was useful in demonstrating the inverse nature of Flora's and Lara's narratives since it illustrated that the subversion of *auctoritas* occurs in the opposite place in each narrative. These differences also highlight the disparity of one character being punished for undermining Jupiter while the other is not. The conduct of the gods in these narratives is contrasted; Zephyrus' willingness to grant *auctoritas* to Flora is at variance with Jupiter's denial of *auctoritas* to Callisto. Juno's role has also evolved from that of an adversary in Callisto's narrative to that of an ally in Flora's narrative.

I argued in my final chapter that Jupiter's behaviour towards Callisto differs significantly from that of Janus towards Carna. Unlike Jupiter, Janus shares his own *auctoritas* with Carna; he bestows upon her *auctoritas* over the hinge, which he claims in book 1 to be his exclusively. Carna exercises her *auctoritas* to save an infant from being murdered by monstrous creatures. This child was the great-grandfather of Romulus; thus Carna helped to ensure the foundation of Rome. Juno does not have a role in Carna's narrative, but she appears in a passage that precedes it. This is important because it helps to establish a bridge between books 2 and 6 since she mentions Ganymede who is also mentioned directly before Callisto's rape. There is a direct association between Juno and

Callisto because Juno refers to herself as *princeps*. Carna's and Callisto's narratives are parallel due to lexical and thematic similarities between the two nymphs: both are huntresses and are associated with Diana. The distribution of *auctoritas* in both narratives hinges on *virginitas*, but in different ways. Carna's loss of *virginitas* leads to a gain of *auctoritas* while Callisto's loss of *virginitas* causes her to lose hers. Furthermore, McDonough argues that Carna's *auctoritas* allows her to protect herself and presumably others from the violation of rape. It is paradoxical that rape is the same mechanism by which *auctoritas* is *both* conferred and removed, especially when a rape victim gains the ability to protect herself from the very thing which allowed her to obtain her *auctoritas* in the first place. Unlike Jupiter, Janus recognizes the importance of Carna's virginity by compensating her, and he is not "conquered" by lust as Jupiter is. Carna's fearlessness in her exercise of *auctoritas* is contrary to Flora's reluctance to do so because Carna's actions constitute a legitimate use of her *auctoritas*. Her narrative is unique as she is the only rape victim to share *auctoritas* with her rapist.

Each of these narratives illustrates different aspects of *auctoritas* and with the exception of Carna's narrative, they all involve Jupiter's exercise of *auctoritas* or his dealings with the *auctoritas* of others. In Callisto's narrative, he causes the loss of her *auctoritas* and subverts Diana's. Jupiter intends to rape Juturna in the narrative that follows after Callisto's, but Lara impedes him by subverting his *auctoritas* over the nymphs whom he has commanded to help him do this. With the vicious removal of her tongue, Jupiter demonstrates how he will not permit others to undermine his *auctoritas*.

Juno is predominant in Flora's narrative and the two goddesses subvert Jupiter's *auctoritas* as *paterfamilias*. Jupiter does not prevail in Flora's narrative because he never punishes Flora for her act of subversion. Unlike Jupiter, Zephyrus grants *auctoritas* to Flora because of the rape. Janus is meant to be a foil for Jupiter because he shares his *auctoritas* with Carna after he rapes her and he recognizes the value of her virginity. In the four narratives, Jupiter is the only god who appears to closely guard his own *auctoritas* while simultaneously trampling on that of others. What permits such a comparison of the conduct of the gods in these narratives is that Ovid employs rape as a means for superior characters to distribute or remove *auctoritas* from subordinate characters.

There are some instances in the poem where passages about Jupiter occur in proximity to passages about Augustus. Ovid uses Jupiter's exercise of *auctoritas* and treatment of the *auctoritas* of others to make the reader consider how Augustus uses his *auctoritas*. Callisto's loss of *auctoritas* and Diana's inability to choose her own *princeps* may be evocative of Augustus' influence over who became a proconsul and the diminishing of the Senate's power. Newlands and Feeney have argued that there is a parallel between Jupiter's retribution for Lara's immoderate speech and Augustus' control over speech via the Lares. I have also extended Dolansky's work on the rape narratives in book 2 as a commentary on Augustan marital and familial legislation to include the Flora/Juno episode in book 5, and I maintain that their actions break these laws.

I think that Flora's narrative also exemplifies why one should desire to keep such

a tight control over his/her *auctoritas*: Flora used her *auctoritas* over flowers to subvert Jupiter's *auctoritas* over his own wife and family. That other gods are willing to bestow or share *auctoritas* is surely meant to contrast with Jupiter's apparent unwillingness to do so. Carna's narrative shows that it is even possible to *share auctoritas* without undermining the *auctoritas* of the one who shares it. As Jones argued, Augustus was not completely selfish with *imperium*, but he still kept Italy under his own mastery.<sup>1</sup> That these narratives consist of interactions between figures of authority (Jupiter, Juno, Diana, Zephyrus, and Janus) and subordinate figures (Callisto, Lara, Flora, and Carna), and predominately contain distributions of *auctoritas*, suggests that they may constitute a more general statement about Augustus and his *auctoritas* as a dominating force that comes at the cost of others' *auctoritas*, in addition to a critique on specific Augustan policies.

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<sup>1</sup> Jones 1951: 119. *Imperium* is the word that Jones uses here, and I have retained it in order to properly convey his argument. While *imperium* is not the same as *auctoritas*, I think that the latter in the sense of dominion or leadership is a concept that is comparable to *imperium*.

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Figure 1



## The Narratological Model adapted from Murgatroyd (2000 and 2005): Callisto

### Stage 1: Prelude

Arrival (Callisto)	(implicit)
Attraction	2.161

### Stage 2: Contact

Rape	2.162
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### Stage 3: Aftermath

Detection	2.171–172
Distribution of <i>auctoritas</i> (Loss)	2.173–174
Subversion of <i>auctoritas</i> (Diana's)	2.173–174
Discomfiture	2.173–174
Pregnancy	2.176
Revenge	2.177–178
New Life	2.177–187

Figure 2



## The Narratological Model adapted from Murgatroyd (2000 and 2005): Lara

### Stage 1: Prelude

Attraction (Jupiter to Juturna)	2.585–586
Appeal (Jupiter to nymphs)	2.589–598
Arrival (Juturna)	2.603
Rape (attempted on Juturna)	2.604
Subversion of <i>auctoritas</i> (Jupiter's)	2.604–605
Revenge	2.606–610
Arrival (Mercury)	2.608
Attraction (Mercury to Lara)	2.612

### Stage 2: Contact

Appeal (Lara to Mercury)	2.613–614
Rape (Lara)	2.613

### Stage 3: Aftermath

Pregnancy	2.615
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Figure 3: Lara’s Narrative Compared to Callisto’s

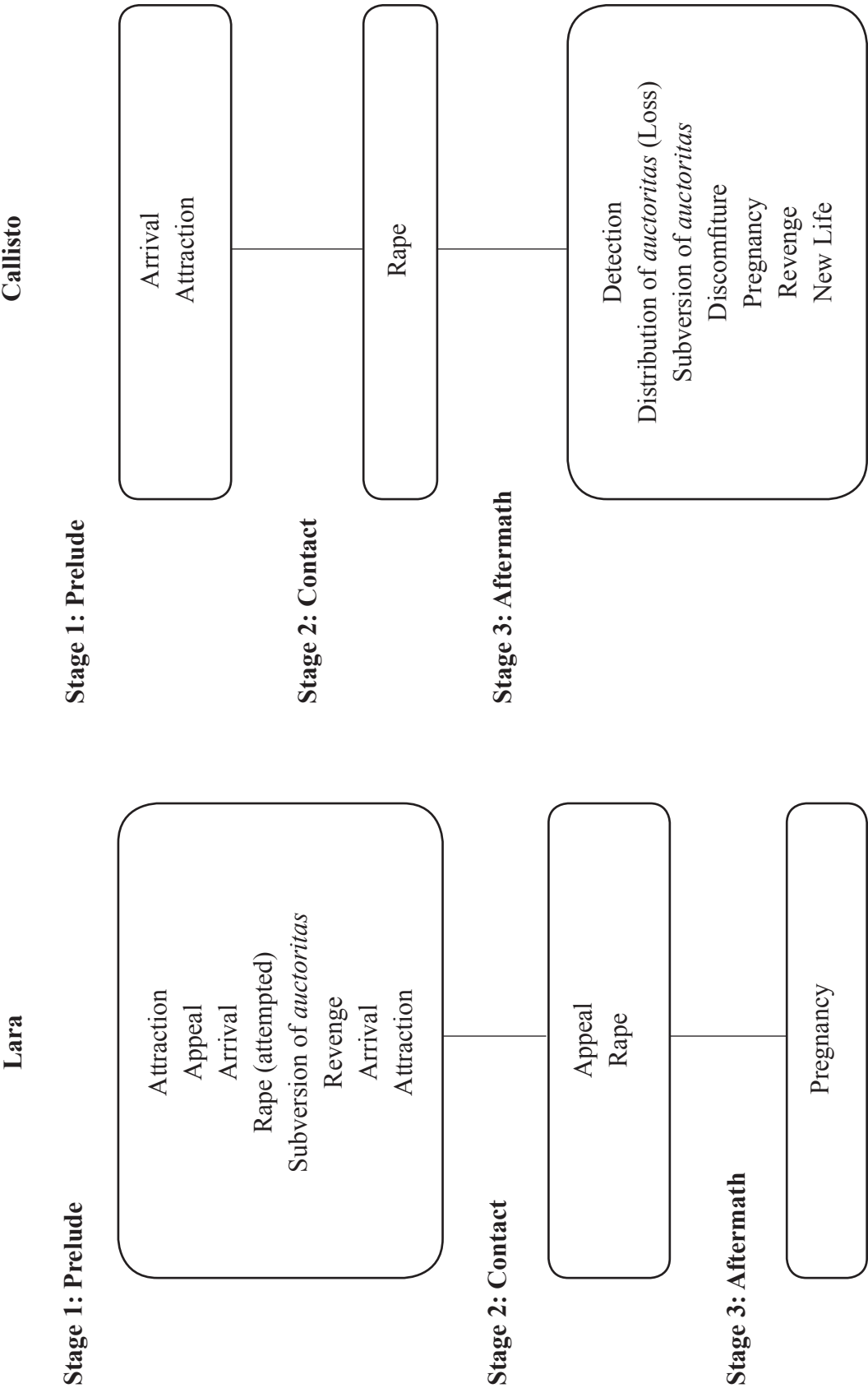


Figure 4



**The Narratological Model adapted from Murgatroyd (2000 and 2005):  
Flora**

**Stage 1: Prelude**

Arrival	5.201
Attraction	5.201

**Stage 2: Contact**

Flight	5.202
Rape	5.202–203

**Stage 3: Aftermath**

Recompense	5.205–214
Distribution of <i>auctoritas</i>	5.212
Subversion of <i>auctoritas</i> (Jupiter's)	5.251–260

Figure 5: Flora’s Narrative Compared to Lara’s

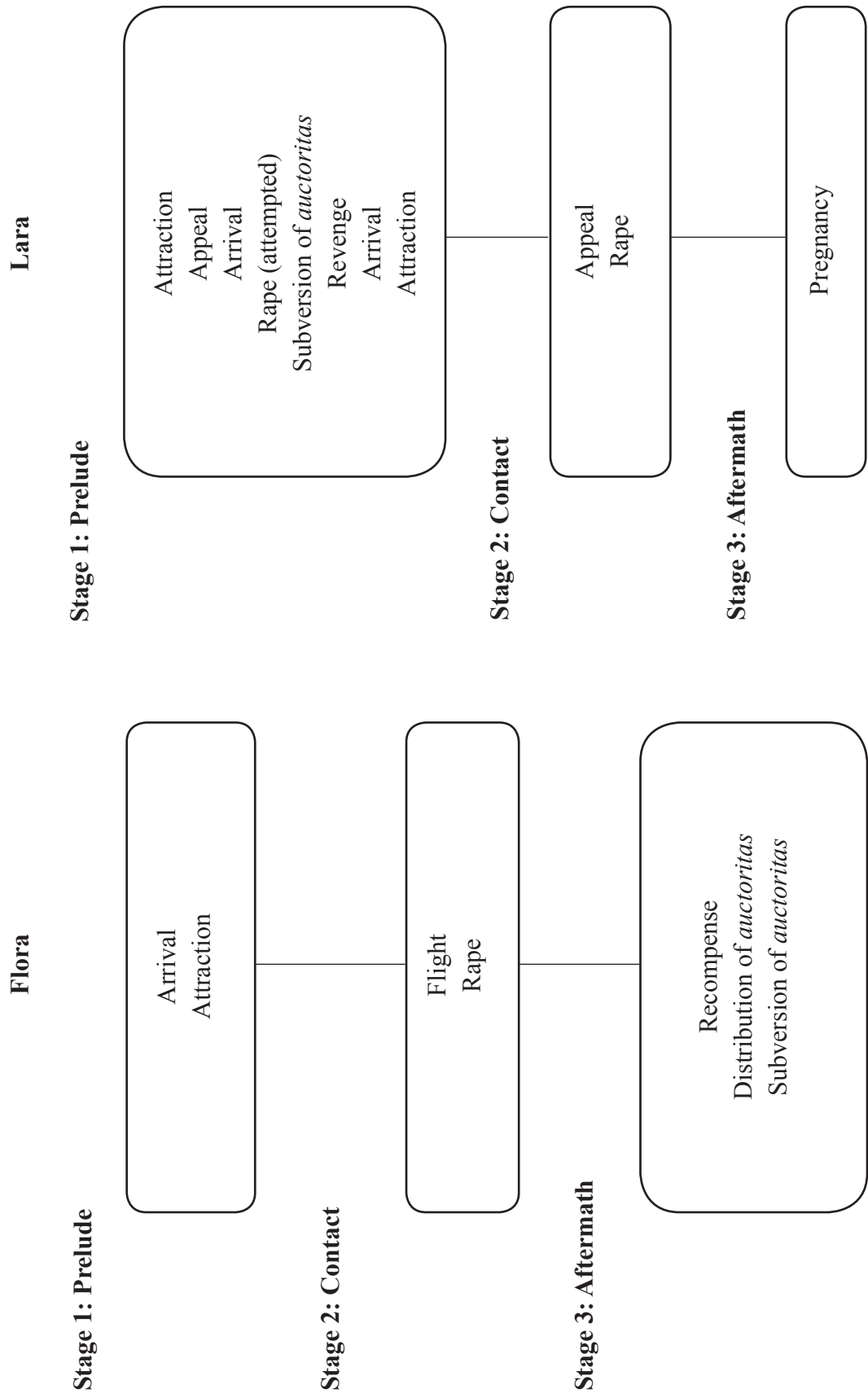


Figure 6



**The Narratological Model adapted from Murgatroyd (2000 and 2005):  
Carna**

**Stage 1: Prelude**

Attraction

6.119

**Stage 2: Contact**

Overtures

6.120

Flight

6.122

Seizure

6.125–126

Rape

6.126

**Stage 3: Aftermath**

Recompense

6.127–130

Distribution of *auctoritas*

6.127–130



Figure 7: Carna’s Narrative Compared to Callisto’s

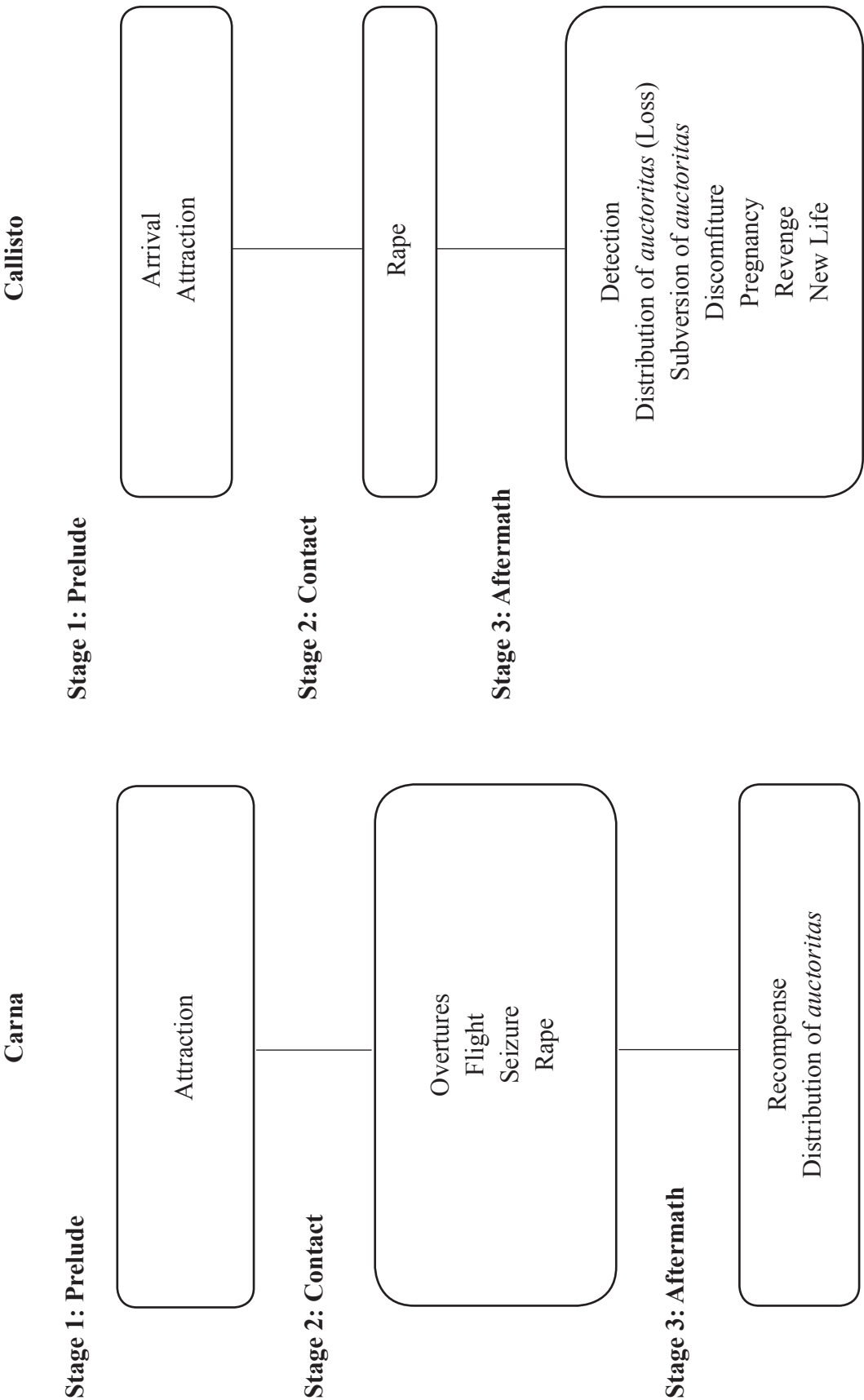


Figure 8: Line Drawing of Mercury and Lara Figures from Praeneste Mirror

